

MUSICAL AMERICA



Edited by

John C. Freund

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RIDER-KELSEY SIGNS FOR COVENT GARDEN

Popular American Soprano to
Make Her Debut in Opera
Next Year.

Her Appearance at Private Musicales in London Results in Interview with Director Higgins, Who Offers Her Flattering Inducements—Returns Soon to Prepare Roles.

LONDON, Aug. 1.—Corinne Rider-Kelsey, the well-known American soprano, has been engaged for the opera season at Covent Garden next Summer. She has just signed a contract with Henry Higgins, whereby she will appear during June and July in three rôles, *Micaëla* in "Carmen," *Zerlina* in "Don Giovanni" and one other not yet decided upon.

Mrs. Rider-Kelsey, whose position in the front rank of America's concert artists is undisputed, will enjoy the distinction of being the first American singer to appear at Covent Garden without any preliminary experience on the Continent. The offer, moreover, was entirely unsolicited on her part. She is now on her first trip abroad, which was undertaken primarily as a vacation jaunt, and nothing was farther from her mind than any intention of singing in opera. Participating in a musicale at the home of a friend, a Mrs. Tripp, she so impressed the critical assembly present that her hostess arranged a meeting between her and Mr. Higgins. The result was that, after hearing her sing, the Covent Garden director made her a tempting offer to make her debut in grand opera under his management.

At the end of this month she will leave for America to study her rôles before her concert season opens, on October 4, at the Worcester Festival. Her bookings to date indicate that the coming year will be the busiest in her experience. Before returning to London to fill her engagement at Covent Garden she will make a Spring tour with the Theodore Thomas Orchestra and also sing at the Cincinnati May Festival, of which she will be one of the principal soloists.

M. B.

MOZART FESTIVAL OPENED.

"Don Giovanni" Brilliantly Performed in Munich Under Mottl's Baton.

MUNICH, Aug. 4.—The Mozart Festival was opened at the Residenz Theater on Thursday with a brilliant performance of "Don Giovanni." Felix Mottl conducted, and the leading rôles were sung by Feinhals as *Don Giovanni*; Walter as *Octavio*; Bender, as the *Commander*; Geis, as *Leporello*; Frau Burk-Berger, as *Donna Anna*; Frau Preuse, as *Donna Elvira*, and Hermine Bosetti, as *Zerlina*.

Yesterday, an equally effective performance of "Le Nozze di Figaro" was given, with Feinhals, Gillmann, Frau Koboth and Frau Tordek in the cast. Next week Maud Fay, the American soprano, will appear as the *Countess*, in place of Frau Koboth.



LUCILLE MARCEL

A New York Girl Who has Distinguished Herself in Opera and Recitals Abroad—She Begins Her Engagement at the Grand Opera in Paris Next December. (See page 17.)

CONRIED WILL RETURN, SAYS OTTO KAHN

Member of Metropolitan Opera House Directorate Declares Impression Has Sufficiently Recovered to Resume Duties This Fall.

That Heinrich Conried will continue to direct the Metropolitan Opera House for one more season, fulfilling his present contract, was the impression given by Otto H. Kahn, an influential member of the Metropolitan Opera House Directorate, who has just returned from Europe.

Mr. Kahn said Mr. Conried is entirely capable of attending to his operatic business. In fact, he said he is actively at work every minute and looking forward to the time when he will return to New York.

"There have been many applicants for the position of director of the Metropolitan," said Mr. Kahn. "If we had to select a successor to Mr. Conried I've no doubt we could choose from all the available men in the world. Mr. Conried thinks himself that it will be only a short time until he is thoroughly restored to health. He said he would return to New York about September 15."

As to what action the directors of the opera company will take after Mr. Conried's contract expires Mr. Kahn had nothing to say.

Entered at the Post Office at New York, N. Y., as matter of the Second Class.

MAX ZACH FOR THE ST. LOUIS SYMPHONY

First Viola Player of Boston
Orchestra to Conduct
New Society.

Musician Who Has Demonstrated His Ability as a Director at "Pop" Concerts Accepts Offer for One Year with Permanent Engagement in Prospect—Begins in November.

BOSTON, Aug. 5.—Max Zach, who as first viola player has been for years one of the most valued members of the Boston Symphony Orchestra, has accepted the position of conductor of the St. Louis Symphony Society for the ensuing year.

Mr. Zach has had the offer of the St. Louis organization under consideration for some time. The terms are said to be of a most advantageous nature and it is probable that a permanent engagement will be the result of the coming season's experiment. There can be no question of Mr. Zach's qualifications for the post, in view of the ability as a director he has revealed from time to time at the "Pop" concerts of the Boston Orchestra.

The St. Louis Symphony Society is an offshoot of the Choral Symphony Society, of which Alfred Ernst used to be the conductor. The upheaval in St. Louis following the division in the parent organization greatly stimulated the activity of the music circles of the city, vigorous efforts were made to establish the new society on a solid basis, and negotiations were opened with a view to securing the most capable conductor available. The chairman of the executive committee made the statement yesterday that the finances are in so satisfactory a condition that the success of the season from that point of view is already assured.

The series of concerts to be given under Mr. Zach's baton will consist of eight subscription concerts and fifteen "popular" entertainments on Sunday afternoons. The first of these will take place in November. Mr. Zach has not formed any definite plans yet as to when he will leave Boston for his new field.

MR. CONRIED MOBBED.

Swiss Crowd Enraged When His Auto Kills a Peasant.

BERNE, SWITZERLAND, Aug. 7.—An automobile containing Heinrich Conried, director of the Conried Metropolitan Opera House Company, New York, while touring Lake Zurich yesterday, ran down and instantly killed a peasant near Laschen.

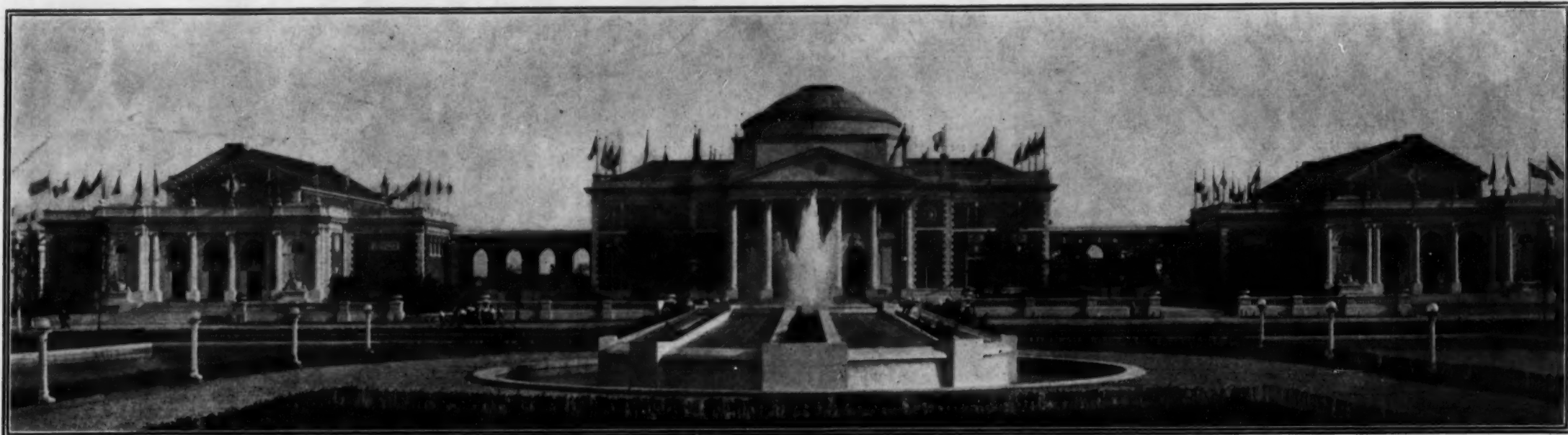
Hundreds of villagers gathered about the automobile and threatened Herr Conried and his party, which consisted of Dr. Fraenkel and a daughter of Mr. and Mrs. Heiden Adler, of Vienna.

A policeman finally calmed the peasants and led Herr Conried and the chauffeur, Ernest Stahl, an American citizen, to the nearest police station, where Herr Conried gave bail for the chauffeur's appearance.

The peasant who was killed was deaf and did not hear the chauffeur's horn.

WELL-KNOWN ARTISTS AND CHORUSES FOR EXPOSITION PROGRAMS

David Bispham, Francis MacMillen, Clarence Eddy, William Sherwood and Others Scheduled to Entertain Visitors—Numerous Vocal and Instrumental Recitals and Concerts Features of Jamestown Fair.



THE AUDITORIUM IN WHICH CONCERTS ARE GIVEN AT JAMESTOWN

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MARIA CELLI.

Eminent French Soprano—She Will Give a Recital at Jamestown Next Month.

By Willard Howe.

Washington, D. C., Correspondent,
MUSICAL AMERICA.

JAMESTOWN, VA., Aug. 5.—Music is playing an important part in the program of the Jamestown Exposition. While the original, elaborate plan has not been carried out entirely, there is little lacking in the variety and interest of the offerings and from now on, it is expected that music lovers from all parts of the country will be attracted by the various presentations.

The plan has been to have nineteen recitals by American and European artists. In addition to these there will be large choruses, singing societies, band concerts, and organ recitals. Every afternoon and evening offers some musical attraction.

All of these concerts and recitals take place in the Auditorium, a large edifice with



HENRY FUEHRER.

President of the Brooklyn Arion Which Will Sing at Jamestown.

excellent acoustic properties and a seating capacity of 2,500. This is a very attractive building which has received much favorable comment on its construction. Here is located the official Stieff grand piano for the use of all the artists and the large concert organ. The big choruses will be heard in Convention Hall, which has a seating capacity of 5,000 and a stage large enough to accommodate 500 singers.

It will be remembered that both the informal opening on April 26 and the formal opening of the Exposition on May 13 were supplemented by musical programs. On the first of these occasions, Gertrude Reuter, a vocal pupil of Sydney Lloyd Wrightson, was heard in a special concert before President Roosevelt and the diplomatic corps. She was also heard again on Georgia Day and on both occasions she was well received. Mrs. Everett Weinschank has also sung several times, especially in the quartet work of the oratorio selections.

Official Hymn Composed for Opening.

Wilberfoss G. Owst has had the distinc-



FELIX GARZIGLIA.

French Pianist Whose Recital Was a Feature of the Jamestown Music Season.

tion of writing the official hymn, which was sung at the informal opening. This is an appropriate song and the fact that it was selected from several hundred other compositions speaks of its high merit.

All arrangements have not yet been completed and other attractions will be added to this plan. It is to be regretted that these recitals have not been as well attended as was hoped; in fact, as well as they should be. Comment has been made on disturbing noises which are permitted around the Auditorium during a concert, which detracts from the pleasure of the audience and is scarcely the proper courtesy due the artist.

A Departure in Exposition Music.

Everything has been done to give those coming to the Exposition a musical treat seldom heard before at a similar affair. Band and orchestra concerts have previously formed the chief features with an occasional chorus, but on this occasion the management desired to add a higher form of this art by having frequent recitals by



GERTRUDE REUTER.

Washington, D. C. Singer Who Gave Opening Recital at Jamestown Exposition.

singers, pianists, violinists, and organists of renown, in order to show off the individual, as well as the concerted art of music.

With this in view, Sydney Lloyd Wrightson, president of the Washington College of Music of the National Capital, was chosen honorary director and William Wall Whiddit, was selected as superintendent of the Bureau of Music and official organist. Much time and labor has been spent in arranging programs, securing artists, and drilling choruses for special events in the Auditorium and Convention Hall. Owing to the small funds allowed for this purpose some of the plans as originally mapped out by the music department will not be carried through, yet many enjoyable concerts will be heard before the exposition closes.

Already have been presented Gertrude Peppercorn, the eminent English pianist; S. M. Fabian, a pianist from Washington, D. C.; Jennie Gardner Stewart, an excellent

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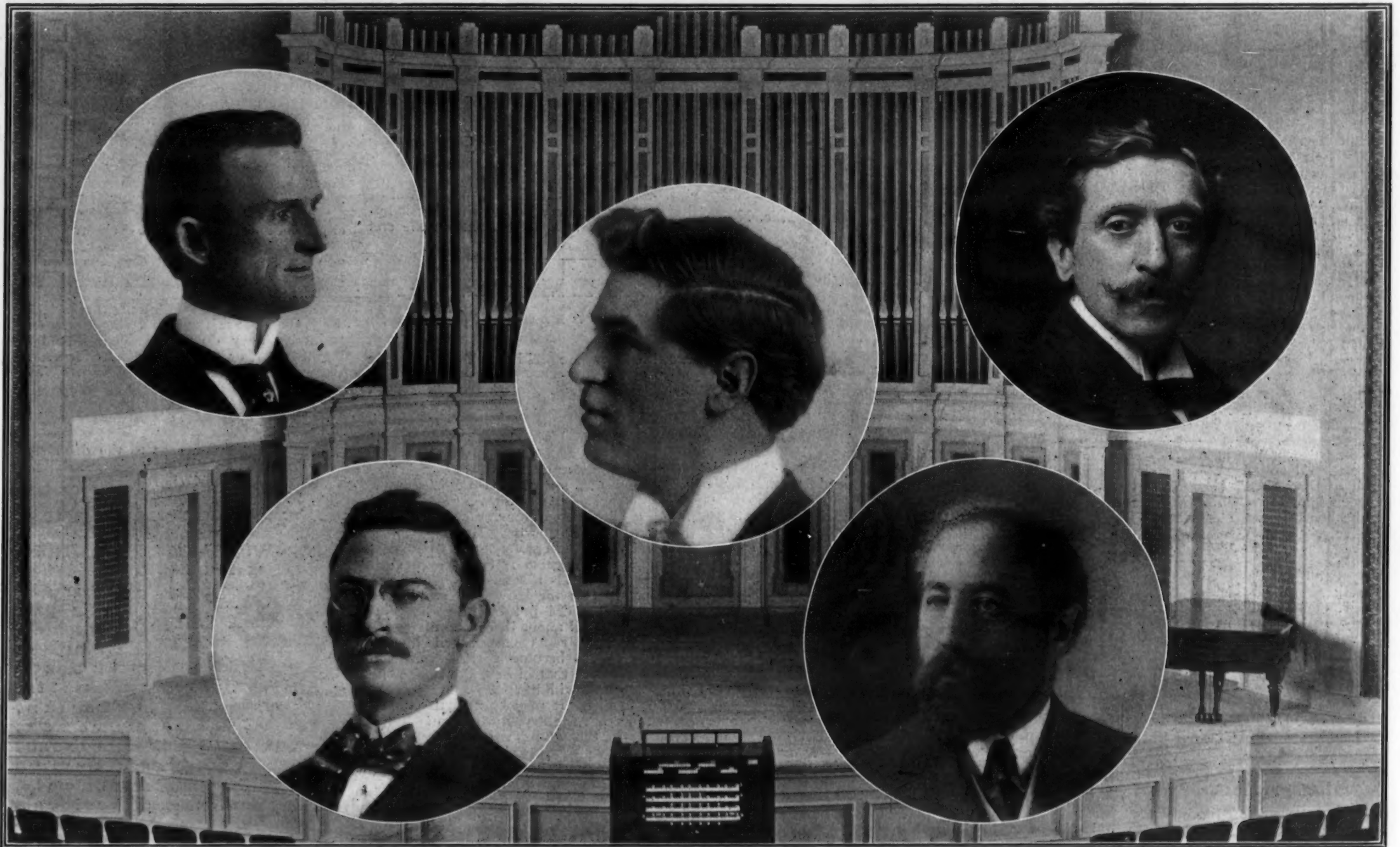
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MUSIC LOVERS FROM ALL PARTS OF THE COUNTRY AT JAMESTOWN

American Singing Societies Will Participate in Series of Concerts—A Departure in Exposition Music—Officials Give Hearty Support to Musical Plans—Those Who Have Charge of the Undertaking



CONCERT ORGAN AT JAMESTOWN EXPOSITION, AND THOSE IN CHARGE OF MUSIC

In the upper left-hand corner: Gwynne Sheppard, secretary of the Exposition; lower left-hand corner, R. H. Sexton, chief of special events; centre, William Wall Whiddit, official Organist; upper right-hand corner, Wilberfoss G. Owst, who composed official hymn; lower right-hand corner, Sydney Lloyd Wrightson, honorary director of music.

singer, with Joseph Maerz, of New York, as accompanist, and Felix Garziglia, the French pianist who created so much enthusiasm last Winter. He will be heard again during the Exposition.

Oscar Franklin Comstock and William W. Whiddit have given organ recitals. All of the events in the Auditorium have been largely attended and the visitors have found time and inclination to enjoy music in the midst of the bustle of the War Path and historical and educational exhibits.

Those in Charge of the Music.

Sydney Lloyd Wrightson, the honorary director of music, has supervision over all the music at the Exposition. His chief charge has been the engaging of the artists for the recitals and concerts at the Auditorium, and in conjunction with R. H. Sexton, has looked after the bands to be heard.

The man who has been closely associated with Mr. Wrightson in the preparation of the Jamestown music is R. H. Sexton, chief of congress and special events. While his chief province has been the engaging of the bands, he has also given material aid to the honorary director which has assisted in the carrying out of the various propositions prepared for the attraction of the music lovers at the Exposition.

The official organist is William Wall Whiddit, a man of much experience in the playing of the organ. He is organist and

choir-master of the Epworth M. E. Church of Norfolk, Va., and has gained a reputation in this work. He is also superintendent of the Bureau of Music and has given much assistance to the committee. His Powhatan Guard March has become quite a favorite with the public.

Governor Swanson, of Virginia, and his wife have lent their support socially and officially to the musical plans. Mr. Swanson has been the moving spirit in all enterprises and his charming wife has done much towards the social and artistic success of events at the Auditorium.

Other officials who have given hearty support to the musical part of the Exposition are: C. Brooks Johnston, chairman of the Board of Governors, Everett Weinschenck, chief clerk of the Bureau of Exploitation; and Gwynne Sheppard, secretary of the Jamestown Exposition. Not upon any one person will the success of this feature depend, but upon the combined efforts of all.

The Organ Recitals.

William Whiddit, the official organist, has been heard with much pleasure on frequent occasions during the past two months and will be heard on other occasions before the Exposition closes in November.

The big organ was dedicated by Clarence Eddy, the eminent organist, who has a reputation extending over this country and

Europe. On this occasion the instrument was heard to its best advantage. He is expected to appear again at the Exposition.

Other artists who have been heard on this instrument are: Ernest F. Jones, of Pittsburg; J. Fowler Richardson, of Atlanta; Benjamin J. Potter, of Portsmouth, Va.; John Shepherd, of Wilkes-Barre, Pa.; Ernest N. Cosby, of Richmond, and Frederick Smith and Oscar F. Comstock, of Washington, D. C. All of these recitals were highly appreciated by those attending.

A complete list of the organists for the remainder of the Exposition has not yet been arranged, but those who have been secured are Arthur Scott Brooks, Edward J. Napier, and T. Leslie Carpenter.

Choruses at the Exposition.

Choruses have already formed a feature of the Exposition music and they will be more prominent at later dates. The children's chorus of July 4, of 250 voices has been highly spoken of, as has also been the ensemble work on the occasion of the opening of the Exposition.

On Friday the German singing societies of the East and South brought their sangerbunds and other vocal organizations in one grand chorus.

The Arion Society of Brooklyn, N. Y., will be heard on August 31. This is considered one of the finest male choruses of this country and a very wealthy organiza-

tion and its appearance at the Exposition is looked forward to with much interest.

Another large body of singers to be heard will be the Washington Oratorio Society, which will give a program of sacred music. This is an organization of the National Capital and is under the direction of Sydney Lloyd Wrightson.

Various colleges have been invited to present their glee clubs and some of these will be heard at intermediate dates.

Artists Engaged to Appear.

Some of the recitals have already been given. Among these may be mentioned S. M. Fabian, Joseph Maerz and Otto Pelfercorn, pianists; Sydney Lloyd Wrightson, baritone, and Sophie Barnard, soprano.

The other artists and their dates of appearance are: Mme. Rosa Linde, contralto, July 26; Miss Graig, soprano, August 13; Edward Pfoutts, violinist, August 21; M. Gobanski, pianist, September 6; Mme. Rive-King, pianist, September 13; Mlle. Maria Celli, soprano coloratura, September 30; Mme. Alberta, dramatic soprano, October 4; David Bispham, baritone, October 19; Francis Macmillen, violinist, October 25, and William Sherwood, pianist, November 20.

David Bispham's recital is anticipated as one of the most interesting events in the musical program of the Exposition. Francis

(Continued on next page.)



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MUSIC AT JAMESTOWN

(Continued from Page 3.)

MacMillen, the eminent American violinist, who will be heard in concert in this country during the coming Winter, will make his initial bow of the season at the Jamestown Exposition. This is an unusual procedure for such an artist.

Mlle. Maria Celli, who has recently come to this country from France, has a soprano of much sweetness and purity of tone. She has been heard in concerts abroad and has been pronounced by such celebrities as Mme. Marchesi and Mme. Labord, the eminent vocal teachers of Paris; M. Scalaberni, the late impresario of the Florence Opera House; M. Saugey, director of the Grand Opera of Nice, and Jean De Reszké, of Paris, to possess a voice of much flexibility, color and wonderful range and volume with dramatic quality.

Fitzhugh Lee Goldsborough, violinist, will appear at the Auditorium on September 23. He is an American who has recently been graduated from the Conservatory of Music at Vienna, having had as his teachers Mark Powell, Felix Wunternit and Franz Kneisel. He has concertized abroad and was heard in several recitals in America last Winter.

Two dates of these recitals remain as yet unfilled. Negotiations are being made to secure Felix Garziglia, the French pianist, on one of these. He is an artist who made his initial appearance in America last Winter in several recitals and at once won the praise of the public. He has temperament and technique so well balanced in his work that he brings out the composer's intention effectively.

Exposition Band Concerts.

Another musical feature which has attracted much attention is the band concerts. Phinney's Band has had a successful run of six weeks. At the present time Innes and his band are holding the popular fancy of the visitors; and this will be followed by Liberatti's band, which will have an engagement of six weeks.

The other organizations of this character to be heard at a later date have not yet been arranged.

Dates of Musical Events.

For the benefit of those who wish to arrange their visit to the Jamestown Exposition so as to attend some special musical feature, a chronological list of these events is here given. This will, at the same time, permit the public to know in a concise form what artists have been, and will be, heard, and the dates on which they will appear.

July 15-30—Organ recital by Ernest H. Crosby, of Richmond.

July 22—Organ recital by William Wall Whiddit.

July 23-26—Organ recital by Arthur Scott Brooks.

July 26—Song recital by Mme. Rose Linde, contralto.

July 27 and 29—Organ recitals by William Wall Whiddit.

July 30, Aug. 3—Organ recitals by Edward J. Napier.

August 5-7—Organ recitals by T. Leslie Carpenter.

August 12—Vocal recital by Miss Craig, soprano.

August 21—Violin recital by Edward Pfoutts.

August 31—Arion Society of Brooklyn.

September 3—Washington Oratorio Society.

September 6—Violin recital by M. Gombanski.

September 13—Piano recital by Mme. Rive-King.

September 30—Song recital by Mlle. Maria Celli, soprano.

October 4—Vocal recital by Mme. Alberta, dramatic soprano.

October 19—Song recital by David Bispham, baritone.

October 25—Violin recital by Francis MacMillen.

November 20—Piano recital by William Sherwood.

In addition to the foregoing, Innes and his band will give regular concerts early this month, when it will be followed by Liberatti's band. There will be other artists appear, among whom will be Clarence Eddy and Felix Garziglia. Choruses and singing societies are expected to attend on special days of conclave to add to the musical features.

This is only a partial list, as future arrangements are yet incomplete, but it will serve as a guide to the visitors.

HOW BISPHAM STUDIES.

The Distinguished Baritone Tells His Method of Learning a Song.

"In studying a song," said David Bispham recently, "I undertake first of all to find what it is all about—a plan which sounds trite, but one which some youthful singers apparently do not take the trouble to follow. I do not recite the words over alone. It might be of value, but somehow I have not found it necessary. I read over the words first, then the music of the song with the words. After that I study both together."

Mr. Bispham is devoting his Summer to filling a number of private engagements with which he plans to supplement the long season which Loudon Charlton is booking for him. The baritone returns from England with added laurels, for the English press has been enthusiastic in its praise of his singing—especially in Liza Lehmann's "The Vicar of Wakefield." The romantic opera may be heard in New York in the course of the season, though most of the time Mr. Bispham will be occupied with his work in concert and recital. A series of three recitals will be given at Mendelssohn Hall early in November.

PEROSI'S NEW ORATORIO.

Priest-Composer Will Dedicate It to Pope's Coming Jubilee.

ROME, Aug. 3.—Abbe Perosi, the famous composer and director of the Sistine Chapel, who has recovered from a rather serious illness, has returned to Rome and is hard at work on a new oratorio which will illustrate the happenings of the Pentecost Sunday and which is to be dedicated to the jubilee which the Pope is to celebrate next year.

Abbe Perosi has already done some parts of his new work and has submitted them to the approval of the Pope, with whom he tried them on the piano in the Papal apartments, receiving many encouraging words.

He will spend his vacation with his mother and sisters by special permission of the Pope and expects to have his work finished when he returns to Rome at the end of October.

NO MORE MATRIMONY FOR THIS MUSICIAN

Would Now Be Rid of Wife So He Can Become Violin Virtuoso.

Because they believe a wife, especially a young wife, would interfere with his ambition to become a famous violinist, parents of Louis Sapirman, of No. 308 East One Hundredth street, have taken steps to have his marriage to Rose Berkowitz annulled. The ground for the application is that the husband was only seventeen years old when the ceremony was performed. Young Mrs. Sapirman is twenty years old and her husband is nineteen. Though they were married in the City Hall on May 2, 1905, that fact did not become known to their parents till about three months ago.

Sapirman's parents encouraged him in his ambition to become a great musician, and now believe that in order to master his violin the boy will have no spare time to give to a wife. It may be asserted on the other side that the decision is somewhat of injustice to the young wife, for it is said it was she who first encouraged Sapirman to take lessons on the instrument. She was fond of music, and young Sapirman used to take his violin to her home several times a week and play for her. The strains of his violin cemented their friendship so strongly that it turned into love. One night after the boy had played a cavatina for his sweetheart they decided to get married. Next day they quietly left their homes, met on an "L" station and hid them to the City Hall.

Worcester Gets George Hamlin

George Hamlin, the distinguished tenor, has been booked for the Worcester Festival next October. Among the other soloists engaged are Adah Campbell Hussey, contralto; Frank Ormsby, tenor, and Claude Cunningham, baritone.

ONLY AMERICANS IN MANHATTAN CHORUS

Members of Foreign Conglomerations Are Mechanical Drudges. Declares Impresario.

Oscar Hammerstein has decided to Americanize his chorus as far as possible. He gives as his reason for not engaging an Italian chorus the fact that, in reality, such a thing does not exist.

"Italian choruses are conglomerations of nationalities," says Mr. Hammerstein. "The members of them are without character, distinction or conviction. They are mechanical drudges."

"The American girl who goes into an operatic chorus enters it with some reason. She is often a voice pupil who is tired of singing to the piano and wishes the broader experience of the operatic orchestra. She is often a girl who has ambition to sing good parts, and desires the education of frequent contact with great artists."

"The majority of these girls are young, comely and scenically speaking, presentable. Their voices are fresh and sometimes well trained. They do not, indeed, intend to stay forever, or for long in any chorus, and that very spirit is what makes them valuable. I may begin with sixty of them and find myself at the end of the season with but forty. They have to be taught the acting and the music of the operas. But with all that trouble and care to the debit side, I prefer them to the heavy-footed dullards that form the usual chorus."

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OCEAN GROVE, N. J., Aug. 5.—The "Messiah," the only oratorio of the Ocean Grove season, was given here Saturday evening. This was a crucial performance in that the rendition of future works of the kind was to be determined by the success or failure of this concert. As oratorios are given at Ocean Grove an immense expense is entailed and the association has felt that unless the oratorios could at least make expenses it would be better to discontinue them.

As this was made as a semi-public announcement the result was awaited with interest. The result was the decision to continue the performance of oratorios. By the time the performance began the house was filled by the largest audience ever assembled in Ocean Grove to hear an oratorio. Governor Stokes, to whom the credit must be given for this last trial of public opinion, was present with his staff. Financially, the performance was very successful.

The soloists were Genevieve Clark Wilson, soprano; Elizabeth Thompson Wilson, contralto; Reed Miller, tenor, and Fred Martin, bass. Genevieve Clark Wilson sang with authority and gave a very satisfactory rendition of her part. She was in excellent voice and her work was clean cut and finished, especially in the recitatives. Elizabeth Wilson is a new singer with a contralto of very pleasing quality; she was at her best in her lighter numbers and did "He shall feed His flock" with good effect.

Reed Miller did good work in the tenor parts, his best work being in the opening recitative and "He shall break them." Fred Martin was a very satisfactory singer and was in the best of voice. The soloists were well received though the applause was not great. The "Messiah" is given here, not as a concert, but as an act of worship, and the attitude of the audience is reverential. Their satisfaction was expressed by the way in which they sat through the long performance, very few leaving before the last chorus was sung.

The most attractive features of the Ocean Grove performances of the "Messiah" are the chorus and orchestral work. The chorus numbered 750 and was made up of the Ocean Grove and New York Festival Choruses. This last chorus came down from New York on a special train and had their pictures taken during the afternoon and a banquet served by the ladies of the Ocean Grove Chorus. The Ocean Grove Chorus is cosmopolitan in character, having members from every State in the Union besides singers from China, Japan, India and other foreign countries. The chorus is constantly changing and is practically new

every two or three weeks; this makes Mr. Morgan's work with them all the more remarkable. The chorus work here is probably the greatest of any of the summer resorts and surpasses most of the Winter concerts in size and grandeur of performance. No trouble or time is spared to perfect the accompaniments, with the result that there is never a hitch in the orchestral part. Much of the smoothness of the rendition is due the orchestra for this reason.

Mr. Morgan is to be commended on his arrangement of the "Messiah." As most musicians know, the work is too long to be given in its entirety. Consequently, it is always cut, but not always successfully. Mr. Morgan has arranged it in four parts: The Prophecy, The Advent, The Crucifixion, The Resurrection. In addition to this the various numbers are so arranged that a climax comes at the end of each part. This feature commended itself to the many musicians and critics in the audience. It was noteworthy that the number of such musicians and critics present, from all over the country, was greater this season than ever before.

A. L. J.

The father of the present Czar helped to make the fame and fortune of Tschai-kowsky. Hearing at a concert one day a selection from "Eugen Onegin" he asked one of his chamberlains if the work had been performed at the Imperial Opera House. As a matter of fact, no one thought of such a thing, as at that time Tschai-kowsky was poor and had no influence with officials. The chamberlain, however, was equal to the occasion, and replied evasively that the opera was in preparation. "I want to hear it," added the Czar, and "Eugen Onegin" was accordingly produced.

FEW AMERICANS IN
MARCHESI'S CLASS

Celebrated Teacher Deplores the
"Slipshod Methods of
To-day."

PARIS, Aug. 4.—Mme. Marchesi, the celebrated singing teacher, has completed her season this year with fewer American girls among her students than for many years past. She says, however, that the lack of quantity is made up by the quality of voices submitted and prophesies that Miss Claire, whose tones she describes as "round, clear, correct and altogether admirable," will be heard from.

There has been a large increase of Russian singers, who are greatly favored by Marchesi. She has had every civilized race except the Japanese and is very anxious to develop a Miss Chrysanthemum, who, she feels sure, would display wonderful talent.

This famous teacher clearly remembers her musical relations with Beethoven. What she characterizes as the shipshod methods of to-day are, she declares, almost unendurable, so that she frequently leaves before an opera is finished, being so disgusted with the faulty execution. She says of Rossini, who was one of her early friends, that he could write an opera in two days, and of Jenny Lind that her voice was used too much in her youth and the

middle register was therefore overworn. Patti, in her prime, she termed "a beautiful musical instrument."

Among the modern singers, so many of whom date their success to her training, Marchesi holds Melba as one with the most beautiful voice, but difficult to transform into a true artist. Melba, with Eames and Calvé, is given the pride of place among her photographs.

A PRIZE-WINNING CHORUS.

Lima Choral Society Captures Over
\$1,400 at Winona Lake Contest.

LIMA, O., Aug. 5.—The Lima Choral Society has just finished its year's work with a victory at the National Choral Contest at Winona Lake Assembly, Winona Lake, Indiana, on August 1 and 2, capturing over \$1,400.00 in prizes, out of a total of a little over \$1,600.00 offered.

This organization gives, each year a number of concerts, closing with a festival concert in May. This year the work presented was Haydn's "Creation," with Agnes Petring, soprano, Frank Ormsby, tenor, both of New York City, and Watkin Mills, the English basso, as the soloists.

The society embraces a mixed chorus a male chorus and women's chorus, the two former being directed by H. W. Owens, of Chicago, and the Ladies Chorus being in charge of Millie Sonntag.

The officers of the society for the present year are: I. R. Longworth, president; R. B. Mikesell, secretary; J. Y. Badeau, treasurer; E. G. Conner, vice-president; George H. Metheany, F. E. Assenheimer, O. N. Young, C. E. Willis, and W. W. Crooks, directors.

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FINE SEASON FOR PAUR'S ORCHESTRA

Many Noted Soloists Engaged for Pittsburgh Concerts, Says William T. Mossman.

PITTSBURG, Aug. 5.—According to statements made by William T. Mossman, manager of the Pittsburgh Orchestra, Pittsburgh is to enjoy a brilliant orchestra season next Winter if all the plans of the management are fulfilled. The list of soloists is one of the best Pittsburgh has ever had and includes some of the best artists in the world.

Among the principal ones are: Sembrich, Paderewski, Melba, Schumann-Heink, Bonci, Kreisler, Ganz, Burgstaller, Fremstad, de Gogorza and Samaroff, besides a number of others of more than ordinary interest. Mr. Mossman says nearly all the men required for the orchestra have been secured and are now under contract, the exceptions being a concertmeister and first cellist, and one or two less important posts.

Most of the towns which the orchestra makes every season have been arranged for on very satisfactory terms and under the most auspicious circumstances and the management is now planning to extend the scope of the orchestra's influence in Pittsburgh by giving a series of very interesting down-town popular concerts.

Emil Paur, the director, is enjoying his annual outing in the Hartz mountains, but will return soon to take up the final organization of his men and to commence rehearsals.

NEW OPERA TO BE HEARD.

Louis Lombard's "Errisnola" Will Be Produced in Switzerland This Month.

BUFFALO, Aug. 5.—Private letters received in this city indicate that the first performance of the opera "Errisnola" libretto by Luigi Illica, music by Louis Lombard, will take place at the opera-house of the castle of Trevano, Lugano, Switzerland, on August 25. Mr. Lombard is well

known to many Buffalonians as a musician, formerly a practical and professional one, but now following the art simply for his pleasure, as he is a millionaire and the owner of one of the most beautiful castles in the country of his adoption.

In the music-room of this castle Mr. Lombard gives numerous concerts with an orchestra and soloists, devoting the proceeds to charity. He composes much music, and often presents his own works at these concerts. In "Errisnola" he has collaborated with one of the most famous librettists of the day.

OBJECT TO "MARSEILLAISE."

Strasburg Bands Asked to Stop Playing French National Air.

STRASBURG, July 30.—The Municipal Council has been called upon to sit on the case of the Commissioner of Parks, who, in an unguarded moment, gave the city bands permission to play "La Marseillaise," the national air of France, which for thirty-six years has not been heard in the lost provinces. It seems that ever since the warm weather set in the bands have been playing the proscribed piece on every and all occasions to the joy of the populace and without official interference, until a German from Berlin wrote to a home paper that they allowed seditious airs played in the parks of Strasburg.

The Park Commissioner, who is not, however, even by descent a Frenchman, when questioned, declares that he allows the bands to play music the people want, and it is likely that "La Marseillaise" will remain on the list. But at Colmar the other day, as an evident contingent result of the Strasburg agitation, a poor wretch of an Italian organ grinder, while dismally droning out "La Marseillaise" through the streets, had his instrument confiscated by the police.

Eugen d'Albert's "Tiefland" is now in the repertoire of all the larger German opera houses, Berlin excepted. That it has proven a financial success is shown by the fact that in Hamburg alone no fewer than eighteen performances have been given to "capacity" audiences.

MISS EYRE ASSISTS AT LONDON RECITAL

American Pianist Appears on Program with Dr. de Herter, the Distinguished Violinist.

LONDON, Aug. 2.—Agnes Gardner Eyre, the American pianist, appeared as soloist at the recital, a few days ago, of Dr. Richard de Herter, the distinguished violinist. She was enthusiastically received.



DR. RICHARD DE HERTER
Court Violinist to Queen Carmen Sylva of Roumania.

Dr. De Herter gave a program that was characterized chiefly by the variety of composers represented. A movement from the "Kreutzer" Sonata, one of Mendelssohn's Concertos and the Adagio and Finale from that of Max Bruch in G minor, were the most notable of his offerings.

Dr. De Herter was born in Bucharest, and

comes from an old Austrian family. He received his degrees from universities in Brussels and Bucharest, and has been before the public for about eight years. He is court violinist to Queen Carmen Sylva of Roumania.

He spent last Winter in America, returned to England in the early Spring, where he had a most successful tour, and is now leaving for Ostend for engagements with the noted orchestra there. Early in August he will sail for South America, where he will play, and will arrive in New York about the middle of December. His violin is a rare old Paolo Moggini, which he was fortunate in finding in an old shop in Berlin some years ago. M. B.

LONDON MUSICIANS' PAY.

Orchestral Players After Getting \$4 a Week Start a Reform.

LONDON, Aug. 2.—Some orchestral players in London theatres have heretofore given their services for \$5 and even \$4 a week, though they were members of the Amalgamated Musicians' Union. There is in the city another union of musicians—the Orchestral Association—which has always taken exception to the low scale of pay accepted by members of the Amalgamated, and also to the inferior standard of musicianship obtaining among the latter.

The two unions have now talked matters over, and adopted unanimously the following recommendations: "(1) That the members of both societies instruct their respective executives to draw up a working agreement for joint action; (2) that both societies bind their members not to play for less than 36s. per week of six performances—extra performances pro rata; and (3) that after a date to be agreed upon by the executives the members of both societies agree not to play in company with any musician in any metropolitan theatre or music hall who is not a member of either society."

"Many English people look miserable when they sing," complains Sir Edward Elgar. We have always thought this show of sympathy for the audience highly creditable.—"Punch."

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MME. DU COLLET, CONDUCTING A CLASS.

Parisian Teacher Makes a Specialty of Restoring "Broken Down" Voices—Muscular Exercise to Assure Good Physiological Action of the Larynx.

By Louise Llewellyn.

PARIS, July 27.—If the theories of Mme. Cléry du Collet, "re-educatrice" of the human voice, will stand the test of time and practice—and of this there seems to be small doubt—then France has produced the greatest musical reformer of the generation.

"During the past three months on alternate Saturdays at the Conservatoire, in a hall much too small for the ever increasing audiences," says the "Nouvelle Revue," "there has been given a series of lectures on a subject so new, so interesting, and at the same time, so undeniably useful, that one cannot say enough of it." The title of these lectures, delivered by the first woman who has ever been permitted to speak at this national conservatory of music, Mme. Cléry du Collet, is "The Voice Restored by the Development of the Muscles of the Larynx." This series of six papers exposes with the amazing simplicity of nearly all great discoveries, a definite mode of instruction for the production of sound.

"Every one has a voice," says Mme. du Collet. "The least gifted person whose speaking voice may have but one note, can be taught to cover the whole vocal scale. The voice is never lost. It continues as long as life, of which it is a manifestation."

All the lay-world knows what a chance game the student of singing is playing. Success is only for the extraordinarily talented and the youngest, purest voice runs the risk of blight and ruin. There has not existed in the modern world a logical method of voice production. "Each professor has a different mode of teaching singing" says the "Nouvelle Revue" again. "Whereas there is only one way of learn-

ing to walk; or strengthening this or that muscle. Some advise the pupil to bring the voice from the diaphragm, others from the throat. Some insist that the voice resound against the upper teeth; others that it come from behind the nose, or in the pharynx. Others force the voice to make it better heard.

"Mme. du Collet begins at the foundation, which is the physiological structure. Anybody can learn to swim by knowing what muscles to use and how. On the same principle can every one learn to produce a pure tone by the correct exercise of certain muscles and the rest of others."

"Mme. du Collet does not ask for fresh voices. Her great work has been the restoration of those which have been badly misused, although her method is one to increase the beauty and poise of any voice. 'As the medical art is born of the ills of man' says she, 'so the art of re-education is born of the ills of the voice.'"

Briefly, the method consists in certain muscular exercises which assure the good physiological action of the pharynx. These exercises are based upon a profound knowledge of the structure of the larynx. Bearing upon a unique part of the human organism, they re-establish the harmony of movement necessary to phonation. They are of great simplicity and not numerous, but extremely effective, as fifteen years of experience have proved that it would never require more than forty-five days to produce a satisfactory result.

"In twenty years," said Mme. du Collet, at the end of her first lecture, "if this method is applied there will be no more need of 're-education,' but simply of education of the voice. The crisis in singing will be averted. Vocal art, which is dv-



MME. CLÉRICY DU COLLET

Her Method of Teaching Singing is Creating Considerable Comment in France, Where She is Known as a "Re-educatrice" of the Human Voice

ing, will be reborn, more brilliant and more beautiful."

About fifteen years ago, Mme. du Collet, who was a teacher of French literature, lost entirely her speaking voice. So being dependent upon the use of it, she set about a scientific study of the vocal chords. It was in this way that she made her discovery and her voice is now perfectly controlled and modulated and of great charm. Like all Europeans she knows music, having made merely a complementary study of it in her youth. She does not pretend to produce finished singers. Her province is the poising, not the "placing" of the voice. For she says "the voice is a vibrating motion caused by the passage of air. Its origin is air. Its element is air. Its vehicle is air. A place for the voice? Why search for one? In a tube destined for the passage of air, where there is a place, there is friction, in consequence of deviation from universal equilibrium."

When this poising of the voice is accomplished, she gives the pupil into the guidance of a singing master. Like all prophets of good, her desire is to open the secret to every nation and to every teacher. To teach teachers to teach, is her immediate purpose. She has had innumerable offers to go to London with a course of lectures. And at last she has determined to accept a Fall engagement.

She will probably go to America some time next year. Her engagement at the Conservatoire was an achievement born of

great difficulties. And this is not surprising since the ideas and methods of Mme. du Collet meant the exposition of the perfect incapacity of the majority of singing teachers to produce strong natural voices.

Among her distinguished pupils are Gergette Leblanc (Mme. Maurice Maeterlinck) who had suffered a complete loss of voice and who under the direction of Mme. du Collet was able to create the leading rôle in the "Ariane et Barbe Bleue" of Dukas and Maeterlinck this Summer. Mme. du Collet accompanied the singer at all of her rehearsals, directing, suggesting and making possible her subsequent success. Mme. Beauck-Birner, a singer from Brussels, has become an ardent convert, and has returned to Brussels to teach the new method.

Law Student Weds Singer.

Boston, July 30.—Charles V. Huyler, a student in the Harvard University Law School, and Margaret Porter, of Asheville, N. C., formerly a church soloist in New York City, were married last week. The announcement came as a surprise, since their marriage had been scheduled for next Fall. Mr. and Mrs. Huyler are on their way to Europe.

Steps have been taken by the Vienna Municipal Council to remove Haydn's remains from Eisenstadt, where they are interred, to the Central Cemetery in Vienna, to lie next to the graves of Beethoven and Schubert.



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TALI ESEN MORGAN SCORES NEWSPAPERS.

Accounts of Ocean Grove Concerts in Daily Press are Written Before They Take Place, He Declares.

OCEAN GROVE, N. J., Aug. 5.—Saturday's performance of the "Messiah" here was made the occasion of a very pleasing tribute to Tali Eesen Morgan, the Director of Music. Just at the end of the second part of the oratorio, Mr. Morgan was called to the front of the stage where he was met by the assembled ushers of the Auditorium, fifty in number, who, through their chairman, Mr. Dickey, presented him with a handsome loving cup of beautiful design. The cup is of silver and stands about eighteen inches high; it is appropriately inscribed.

Mr. Morgan was greeted with great applause from audience, choruses and orchestra. So great was the applause that he was not able to speak for some time. When he could be heard he responded in a very happy speech, thanking the ushers for the token of their good will. Mr. Morgan, however, took this occasion to say some things about the New York newspapers. He first called attention to the great chorus and orchestra and audience, saying that nowhere else in this country, and possibly not in any other country, could be found such a cosmopolitan assemblage. He said that every State in the Union was represented in the audience and that the chorus had members from India, Japan, China, and many other foreign countries. But, in spite of the size of the audience, and the remarkable qualities of the performance, Mr. Morgan asserted that the New York daily papers would have but slight mention of the performance and that these had been written two or three days before the concert. He also said that ten times as much space would be given to noting the arrival of Sam Jones, of Podunk, as would be given to the reporting of the performance of the "Messiah." Mr. Morgan's remarks were given hearty applause by the audience, many of whom were musicians and conductors who had come to Ocean Grove especially for this performance. A. L. J.

Edward German's new light opera, "Tom Jones," which Henry W. Savage is to produce in America in the Fall, finished its London run last Saturday and will soon be sent on a tour in the provinces.

The name of the composer to whom Gerhardt Hauptmann has entrusted the task of "operatizing" his "Elga" is Erwin Sendvai.

A WELL-KNOWN COMPOSER OF SONGS



FRANCES WEYMAN

The photograph of Frances Weyman, from which the above reproduction was made, was taken in the outskirts of Chicago by a MUSICAL AMERICA representative. Miss Weyman has been in the Windy City introducing her songs, which are rapidly gaining in popularity, and are being used by many New York and Chicago singers. She will sail for Europe about September 1.

COURSE IN CURRENT EVENTS.

H. Clark Thayer Will Use "Musical America" as His Text Book.

H. Clark Thayer, President of the Susquehanna College of Music, at Clearfield, Pa., spent last week in New York. The second term of the progressive institution directed by this well-known musician, has brought forth gratifying results and the increasing popularity of the conservatory has made necessary an increase in the facilities offered students.

Mr. Thayer announced that he would, next season, establish a course in Current Events in the World of Music. MUSICAL AMERICA, he said, would be the text book, and the course would consist in supplementary lectures with weekly written examinations.

Ellis Clark Hammann in Paris.

Ellis Clark Hammann, the Philadelphia pianist and teacher and Mrs. Hammann registered at one of the Paris hotels this week.

BENNETT PUPILS IN OPERA MUSICALE.

Entire Third Act of "Faust" Performed at Interesting Musicale in Asbury Park.

ASBURY PARK, N. J., Aug. 5.—The grand opera musicale given in Library Hall, last Thursday evening by the pupils of S. C. Bennett, the eminent New York teacher of singing, was in all respects the most notable event of the local season of music. The event was made especially interesting by the introduction of Beatrice French, a sixteen-year-old Ocean Grove girl, who captivated her hearers by a truly remarkable performance.

Mr. Bennett presented the following artist pupils: Mrs. Walter Hubbard, soprano; Beatrice French, soprano; Viola Bimberg, mezzo; Vernon Stiles, tenor, and Francis Motley, basso. Eleanor Bailey was the accompanist.

The program opened with a duet, Miliotti's "La Notte," sung by Mrs. Hubbard and Mr. Stiles, followed by Mascagni's Prelude and Siciliana, by Mr. Stiles; "Dio dell'or" from Gounod's "Faust" by Mr. Motley and Rossini's Cavatina "Bel raggio lusinghiero" by Mrs. Hubbard. The second part consisted of a presentation of the entire third act of Gounod's "Faust," in costume. An elaborate stage setting added to the attractiveness of the performance which was remarkably smooth and satisfying vocally and histrionically.

Miss Bimberg, a highly talented contralto, sang the parts of Siebel and Martha, substituting in the latter for Lillian Homer, who was unable to attend. She achieved notable results. The work of Miss French as Margarita aroused the audience to a high pitch of enthusiasm. She proved herself to be a singer of whom much will be expected in the future.

Paul Bekker berates the German conservatories for catering to the vanity of students. "By systematically educating them as soloists," he remarks, "they develop in them a kind of contempt for orchestral playing. Many a student who subsequently finds himself unable to interest the public as an independent personality—and this applies to ninety-nine in every hundred—fears that he might compromise his dignity by joining an orchestra, and therefore prefers to give lessons. Here is one of the main sources of the teaching proletariat that ought to be demolished: the false pride of young folks who look down on ensemble performances because they once played Paganini."

De Reszke for Paris Opera Class.

PARIS, Aug. 4.—Mm. Messager and Broussan, the new directors of the Opéra, intend to establish a class for acquiring vocal finesse for inexperienced young singers whose voices are worth being heard at the National Opera, as soon as they assume their position there. It is generally believed that the class will be entrusted to Jean de Reszke.

Once more a bill has been introduced in the British House of Commons providing for the registration of teachers of music. The measure in question looks like becoming a hardy annual. Year after year attempts have been made on behalf of those who are concerned for the status and well-being of professors of music to secure practical legislation on this subject. The present proposals, it is affirmed, have the approval of all the heads of the profession, and the authorities at all the representative music schools, institutions, and associations.

Neither "Faust" nor "Carmen" was ever appreciated in Paris until it had won a success in Germany.

OCEAN GROVE CONCERTS

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July 13—Concert	Aug 8—Children's Festival	Aug 31—Night in Fairyland
July 20—Mrs. Emma Eames	Aug 10—Victor Herbert Orchestra	Sept 2—Ellen Beach Yaw
July 23—The Marine Band	Aug 13—Arabian Nights	Sept 7—Orchestra Concert
July 27—Alma Webster Powell	Aug 16—Cantata	Sept 14—Closing Concert

OTHER ARTISTS—Genevieve Clark Wilson, Mary Hissem De Moss, Beatrice Fine, Ethel Crane, Mrs. MacBride, Mrs. Ivy, Miss Snelling, Miss Wheat, Dan. Beddoe, Julian Walker, William Harper, Reed Miller, Cecil Jones, Fred Martin, Edwin Lockhart, J. H. Duffey, Don. Chalmers, Frank Ormsby, J. H. Duffey, A. G. Janpolski, Hans Kronold, cellist; Sig. Randegeger, pianist; Paris Chambers, trumpeter; Kotlarsky, violinist; the Holland Trio, and many others.



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MALICIOUS REPORTS ANNOY MISS ABBOTT

Story That She Restrains Her
Sister from Marriage is
Strongly Denied

The idea that Bessie Abbott has made an assertion which might ever be construed into something forbidding her twin-sister Jessie to marry, is known to be so false to those who are in a position to realize the fact and to comprehend the spirit in which the tale in a New York paper was written, that they will not disturb themselves to write a denial which in all probability would not be printed.

That Bessie Abbott is engaged and that she will not tell, at least to other than her most intimate friends who the fortunate man is, is true, and it is also true that a remarkable, and more than the usual sisterly friendship exists between her and her sister Jessie, but that Bessie Abbott has ever said that she does not want Jessie to wed, because "without her undivided sympathy I can have no success at all," is characterized by those in authority to speak as absolutely and unqualifiedly false.

As to Bessie Abbott having been instrumental in breaking off an engagement between Jessie and James G. Blaine III, son of Mrs. William T. Bull, it need only be said that when a telegram was received by Jessie at Delaware Water Gap from that young man—a telegram of over fifty words—saying in substance that he had heard a report that she was engaged to James G. Blaine II, and that he had taken pains to deny that and to say that the third Blaine was meant, she returned a strenuous telegram of more than one hundred words in which, it is said, he was given to understand that there could be no truth in any report of her engagement to a member of the Blaine family.

The soaring, scare-headed story that would, were it true, have stamped Bessie Abbott as the most selfish of women, had for its ballast of veracity the fact that between her and her sister there does exist a remarkable affinity. Jessie does not sing but she is of an extremely high musical temperament and her praise, after her sister has sung, is more to Bessie than the applause of the multitude. Jessie sits in the audience always as Bessie Abbott sings, her hand upon her heart, just as much impressed despite the many times she has heard that marvellous voice, as if it had never before been vouchsafed to her with all the enraptured expression on her face that might come to Keats' "watcher of the skies" when a new planet swims into his kin.

It is appreciated by those who know Bessie Abbott that while she possesses all the greatness that the artistic temperament (O, much abused term) lends to that one who has it, she evidences none of its usually balancing detriments.

That is, she is alive to her own limitations; she knows what she can and what she cannot do. She would care rather for authoritative and healthy criticism than for flamboyant praise.

SCHUBERT QUARTET COMPOSED ENTIRELY OF AMERICANS

Chamber Music Organization, of Boston, Actively Engaged in Furthering the Cause of American Composition—Edgar Stillman Kelley's New Work to Be Given.

Boston, Aug. 5.—Among the many new works to be produced by the Schubert String Quartet of Boston, this season, is the new quartet of Edgar Stillman Kelley, which is now in the hands of the publisher.

This quartet of musicians has made a mark in the musical history of America, each member being an American of distinct American origin. To those who are continually remarking the lack of native artists in this country their success is a convincing contradiction.

Having been associated together as a quartet since 1903, these young men by unflinching patience and hard work, have succeeded in overcoming the prejudice against the American artist manifested by many music lovers. As exponents of chamber music they rank among the leading quartets of the country, their renditions having a distinct character of abandon, warmth and poetry. Prof. Hamilton C. MacDougall, director of music at Wellesley College, says: "I have never heard anything more beautiful from any quartet than the Largo from Haydn's Op. 76, as played by the Schubert String Quartet of Boston."

It is the intention of the Schubert String Quartet to produce and advance quartets of our American composers and the production of Edgar Stillman Kelley's new quartet will be looked forward to with much interest, the success of its first reading from manuscript, in Berlin, having already been chronicled.

The Schubert String Quartet of Boston first won distinction by the originality of its Collegiate Tours. These tours were made for the purpose of introducing into colleges, in connection with their regular



THE SCHUBERT STRING QUARTET, OF BOSTON.

music courses, an appreciation and the careful study of quartet form. Programs for concerts were carefully selected, each consisting of two entire quartets, besides short numbers of a light but pure character. Directors of each music department were furnished, in advance, analyses of the quartets to be played, scores, a short sketch of

the composers' lives, and other such lecture material as should give the students a thorough understanding of the programs given.

J. E. Francke, the well-known manager of musical artists is now booking the Schuberts for their annual Southern tour, commencing November 1.

CONRIED'S "CONCERT PERIL."

Impresario's Singers Leave opera When Recitals Prove More Profitable.

While European managers are discussing ways and means of withstanding what they call the Conried Peril, Mr. Conried has his own troubles with the Concert Peril that confronts him.

Just as he secures European stars of the first magnitude by offering them larger emoluments, so the American concert managers get away with some of his best singers by outbidding him. The praises of these singers are sung so loudly in the newspapers that the whole country is eager to hear them, and managers can get almost any price for them. Hence, however large a

sum Mr. Conried may offer a prima donna, she is apt to retort: "I can make \$500 a night more by singing at concerts, and with more appearances."

This explains why some of the most prominent singers have left the opera almost completely. Mme. Schumann-Heink, for instance, sang at eight operatic performances last season, while her concert appearances numbered 124. She opened at Bangor, Me., on October 6, and ended at Atlanta, Ga., on May 29. In visiting eighty-two cities she traveled 48,000 miles. In some cases the receipts nearly reached \$6,000, surpassing the records of Patti and Jenny Lind.

Pietro Mascagni's father was a baker, who wished the future composer of "Cavalleria Rusticana" to study jurisprudence. The boy learned piano playing by stealth.

Rosa Jefferson in New York.

Rosa Jefferson, music editor of the Memphis, Tenn., "Commercial Appeal," is spending a month in New York. Miss Jefferson is one of the most accomplished writers on music in the South and her weekly page, devoted to the news of music in Memphis, is attracting widespread attention, because of its originality and interest. Miss Jefferson reports a great awakening in music throughout the South and declares that the Beethoven Club of her city is rapidly coming to the forefront of American musical organizations.

Luise Reuss-Belce, of Dresden, and Bayreuth, will superintend the rehearsals for the newly cast production of "Der Ring des Nibelungen" at the Hamburg Stadttheater next season.

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NEW YORK, SATURDAY, AUGUST 10, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

MR. CONRIED.

It appears, from the statements made by Otto H. Kahn, on his return from Europe, that Heinrich Conried is determined to continue as director of the Metropolitan Opera House. A persistent effort to regain his strength and health has apparently met with gratifying results and the Herr Direktor, with characteristic tenacity, announces that he will return on September 15 to resume control of the big Broadway opera house.

While there are many observers of operatic affairs in New York who contend that the Conried system of direction is not as effective as could be desired, the musical situation in the Metropolis has so shaped itself within the last twelve months, that the German impresario's return or failure to return to his post is not a matter of great consequence. With Gustav Mahler collaborating in the artistic direction of the opera house, there is every assurance that a higher standard will be established and maintained, than the Metropolitan has heretofore known. Herr Mahler's duties have not, as yet, been definitely made known, but there is good reason to suppose that he will have greater power and more influence than usually goes with the post of conductor. He has had the experience of an impresario and he will see to it that the enviable reputation he bears in Europe will be sustained in full measure in America.

Even though Herr Mahler had not been secured to aid Mr. Conried to end his directorate successfully, New York's new standard of appreciation in things operatic created by a brilliant season of Hammerstein opera—would be the means of bringing

about a distinct change in policy at the Metropolitan.

The new impresario has demonstrated that novelties in operatic art are wanted by the public. This demand had not previously been recognized because there was no one who dared to provide novelties, so long as the time-honored productions showed a substantial profit for the season.

The new impresario has demonstrated, furthermore, that inferior artists are not worthy of New York audiences, in view of the high prices paid for seats by opera-goers. But the public had not previously recognized the distinction, since it had to be satisfied with whatever the one, and only opera house offered.

Again, the new impresario has proved that one good singer does not make an entire performance good. He has shown that adequate support in the lesser rôles, a good chorus, effective stage settings, and an efficient conductor are necessary factors in establishing the value of a single production.

Preliminary announcements of the next season at the Metropolitan indicate that these changed conditions, which may truly be said to have been effected by Mr. Hammerstein, are materially affecting Mr. Conried's policy for the forthcoming season, both as to individual performers and new works to be given. It is, however, unfortunate that Mr. Conried, during the last year, refused to recognize Mr. Hammerstein as a legitimate rival and went so far as to make slurring comment on the latter's efforts. He has admitted his error in judging the Thirty-fourth street impresario by determining to follow the pace set by Mr. Hammerstein.

The news that Mr. Conried has benefited from his stay abroad is gratifying. His attempt to regain strength has been little less than heroic and has been watched with great interest on both sides of the ocean. In any broad estimation of Mr. Conried as a man and impresario, one must not lose sight of the fact that through his own ambitions and efforts he raised himself from a poor Austrian weaver to what has become recognized as one of the most exalted positions in the operatic world.

AMERICA'S VOCAL TALENT.

Fate has been kind to Corinne Rider-Kelsey. While America has produced a goodly number of the brightest luminaries of the opera stage, who have attained their present positions of eminence after prolonged courses of study in Europe and, in many cases, obtaining routine experience in the smaller cities, here is an American concert singer, trained entirely in this country, unencumbered by grand opera aspirations, who, on her first trip abroad, on pleasure bent, is offered unexpectedly the opportunity to appear at Covent Garden, one of the foremost opera institutions in the world. It is a significant tribute to American natural gifts, American intelligence and American instruction. Mrs. Kelsey has signed a contract to sing three rôles well adapted to her voice in London next Summer, after the close of her concert season here, and that she will "make good" in her new field of work no one who is familiar with her art and has confidence in American ability generally, will doubt.

American singers are making their personality felt in all of the world's music centres. They have done much to wipe out the reproach of being deficient in musical endowment that was registered against their country for so long. The Old World has been forced to modify its criticism of American possibilities in art, and to admit that the average of natural talent is equal to that of any other country, that it is the lack of inspiration in the surrounding atmosphere during our students' early years that places our young artists at a disadvantage frequently in measuring their stature with their colleagues of the older countries before they have acquired the self-adjustment and breadth of view that experience in those countries must, of necessity, afford them.

During the season at Covent Garden that ended last week, the United States was represented by Mlle. Scalar, remembered in her home town in Maine as Minnie Plummer, who sang the title rôle in the first production in England of Catalani's "Loreley," besides *Aida*, *Santuzza* and other leading parts; Mme. de Cisneros, who was assigned principal mezzo-soprano and contralto rôles; Elizabeth Parkina, who appeared as *Musette* in "La Bohème"; Clarence Whitehill, of the Cologne Opera, and Putnam Griswold, of the Royal Opera in Berlin, who distinguished themselves in principal Wagnerian parts, and Walter Wheatley, who made a creditable début in "Cavalleria Rusticana." From this side of the water there was also Mme. Donalda, the Canadian soprano, in whom all Americans are interested and who added to her laurels in rôles in which she appeared at the Manhattan Opera House last Winter. The cast of a performance of "Tannhäuser" at Covent Garden not long ago included no fewer than six English-speaking singers, of whom three were Americans.

A glance at the personnel of the opera companies in New York alone last season is sufficient to show what a high percentage of the most capable opera singers now before the public can claim American birth: Emma Eames, Geraldine Farrar, Olive Fremstad, Bessie Abott at the Metropolitan; Mme. de Cisneros, at the Manhattan; besides many of Mr. Savage's artists. The coming New York season will demonstrate this even more forcibly, with Eames, Farrar, Fremstad, Rita Le Fonia and Allan Hinckley, at the Metropolitan; Nordica, Mary Garden, de Cisneros, and, probably, for a special engagement, David Bispham, at the Manhattan, and, again, leading members of the Savage Company.

Of those on the continent in the forefront or rapidly forging ahead to that rank it is only necessary to mention, besides, Edythe Walker, Jennie Osborn-Hannah, of the Leipzig Stadttheater, Frances Rose, who has been alternating with Emmy Destinn as *Salomé* at the Royal Opera in Berlin, Gertrude Rennyson, of the Théâtre de la Monnaie, Brussels, Josephine Amsden, Mrs. Charles Cahier, of the Vienna Court Opera, Estelle Price, of Trier. There are many others in Germany, Austria, Italy, France, who are also reflecting honor upon their native land, and present prospects indicate that the coming season will see several noteworthy additions made to the number of our most promising young artists. Much is expected of Lucille Marcel, who is to begin a three years' engagement at the Paris Opéra in the Fall. Other gifted young Americans are to have opportunities to prove themselves, and it is safe to anticipate gratifying results from Le Grand Howland's campaign with American talent in Italy.

THE DIPPEL BOOM.

(From the New York "Times.")

Some habitual operagoers have noted with amazement, yet cheerfully, the development of a little "boom" for Andreas Dippel as Director of the Metropolitan Opera House in case of Mr. Conried's retirement. Our latest advices are that Mr. Conried is not going to retire very soon, and that with the valuable help of Mr. Gustav Mahler, his new Viennese conductor, who is also an experienced impresario, he will be able to direct the affairs of the big Opera House, even if he does not regain all his accustomed strength.

But the nomination of Mr. Dippel for the impresario's place is enlivening and agreeable Summer news. As a tenor who rarely has a cold, and who sings and acts creditably in German music drama, Puccini's modern Italian melodrama, the old Italian opera, and opera comique, he has long been esteemed. He is a musician of large abilities and ripe experience, while he is also alert and in touch with the spirit of these times. He is a man of many friends.

What his fitness may be for controlling the management of a big opera house, supervising the expenditure of princely sums of money, harmonizing personal discords of sensitive artists, regulating the details of an enormous business, and keeping on good terms with stockholders, nobody yet knows. It is an old story that you can't tell whether or not you can play the violin until you try.



ANNIE KRULL AS "SALOME"

Krull.—In the performances of Strauss's "Salomé" at the Royal Opera in Dresden the title part has been shared by Marie Wittich, the creator of the rôle, and Annie Krull. The latter appeared in the performance given during the recent festival of the General Music Association of Germany. Her interpretation, while essentially Teutonic in its general character and lacking some of the power of her colleague's, has, nevertheless, elicited much favorable comment.

Winkler.—Leopold Winkler, the pianist, is spending the Summer in Europe.

Caruso.—Enrico Caruso is investing some of his grand opera earnings in real estate in his native land. He has just bought a picturesquely situated villa in the environs of Florence.

Sauer.—Emil Sauer, the German pianist, has been decorated by the French Government with the order of Chevalier of the Legion of Honor.

Farrar.—Geraldine Farrar is extending her Wagnerian repertoire. As yet she has sung only *Elisabeth* and *Elsa*, but arrangements are now being made for her to appear in the rôle of *Eva* in "Die Meistersinger" in Paris during the Autumn.

Fremstad.—Olive Fremstad, who is now in Paris, is preparing the rôle of *Isolde* and the title part of Beethoven's "Fidelio", in both of which she will appear at the Metropolitan during the coming season.

Schelling.—Ernest Schelling, the American pianist, after a visit to the Duke and Duchess of Mecklenburg at Castle Willegrad in Bavaria, to attend the ceremonies of the Duke's investiture as Prince Regent of Brunswick, has gone to Ragaz in Switzerland, where he has rented the villa of Carmen Sylva, the poet-queen of Roumania. Mr. and Mrs. Schelling entertained Paderewski and his wife there a few days ago.

Walker.—Edythe Walker, who was formerly at the Court Opera in Vienna and broke her engagement there to come to the Metropolitan after serious friction with Gustav Mahler, is soon to enter upon a prolonged engagement at the People's Opera in Vienna. Since her return to Europe from New York, she has been singing at the Hamburg Stadttheater, where her ambition to sing *Isolde* was recently gratified.

Scheff.—Fritzi Scheff, who, accompanied by her father and mother, the latter a singer at the Frankfurt Opera, returned from Europe a fortnight ago, completely recovered from the serious illness that cut short her tour in "Mlle. Modiste" last Winter, is at Loon Lake, in the Adirondacks. When she was in Vienna she received several tempting offers to return to the realm of grand opera, but she would have none of it.

Sylva.—Marguerite Sylva, of the Opéra Comique, is taking a holiday jaunt back to the field in which she won her success in America. She is now filling an engagement at the Théâtre Comique, the theatrical fare provided there being the lightest, most evanescent of light opera.

Burnett.—Sebastian H. Burnett, who is remembered in several American cities as a teacher of singing, is to be one of the tenors at the Komische Oper in Berlin, beginning with the coming season.

Maley.—Florence Turner Maley, the well-known soprano, who is spending her vacation at Brielle, N. J., gave a short program of songs on July 31, at the home of Mr. and Mrs. Howard Pearce, in that popular Summer resort.

SICKESZ PLAYS IN HOME CITY WITH AMSTERDAM PHILHARMONIE

Ovation for Dutch Pianist On His Return to Holland—A Notable Performance.

The accompanying illustration shows the Amsterdam Philharmonie, one of the leading orchestras of Europe, made from a picture postal just received by Lewis H. Clement, from Jan Sicksz, the Dutch pianist, who will tour America next season.

Weingartner, the great conductor, has said that this is the best orchestra in Europe, and it is natural to suppose that Sicksz's performance of the Tschaikowsky Concerto on July 4, with this organization was an event of more than passing interest. It will be remembered that to this orchestra Richard Strauss dedicated his "Helden Leben."

The reception of young Sicksz in his native city was remarkable, judging from the comments of the Amsterdam press.

"There must have been a pleasing retrospect of his early youth to Jan Sicksz upon the occasion of his appearance with the Amsterdam Philharmonie in our city, where he, as a young student years ago, obtained the rudiments of his musical training," writes the critic of the "Nieuwsblad." "Nature has endowed this young artist most bountifully with its gifts. The most difficult composition he renders with the greatest ease and adds a simplicity of style that



AMSTERDAM PHILHARMONIE

Felix Weingartner Has Said that This is Europe's Best Orchestra—Jan Sicksz Played the Tschaikowsky Concerts With This Organization on July 4

is most pleasing. The possession of these qualities is sufficient to create a distinct personality. Without hesitation, we state that this young artist, being possessed of those traits, has greatly endeared himself to our music-loving public, which explains the warmth and hearty reception with which he was received at this concert.

"Two beautiful laurel wreaths were presented to the artist during the course of the performance, which evidenced the esteem in which Mr. Sicksz is held in this city of his nativity. On this occasion he played the Concerto of Tschaikowsky, which he rendered in a most brilliant and forceful manner. Many of those present

Plays Tschaikowsky's Concerto with Europe's Great Orchestra—Winning New Laurels.

would have enjoyed an additional number; one of those compositions which have established Sicksz's renown from beyond the limits of this city, especially when given with that rare touch of the artist for which he has made himself justly famous. It is to be hoped that the opportunity will present itself later, in a recital, for the hearing of Mr. Sicksz in those works in which he has won such recognition."

Another interesting account of the concert is found in the "Nieuwe Rotterdamsche Courant," which states:

"Jan Sicksz, of Amsterdam, a former pupil of our Conservatory of Music, who left here some years ago to complete his musical studies under Leschetizky in Vienna, played last evening with the Amsterdam Philharmonie the Concerto from Tschaikowsky. Although in some respects this selection was well adapted to the temperament of Mr. Sicksz, we should have preferred to have heard this artist in a miscellaneous program in which we would have been able to demonstrate a wider range of tone coloring instead of the brilliant and bravura effects abounding in this Concerto. There can be no question that in Mr. Sicksz we have an artist of great accomplishments, who plays with wonderful technique. His concerto aroused the greatest enthusiasm and he was the recipient of two beautiful floral wreaths. We shall look forward to Mr. Sicksz's return and to a recital with great interest."



Pirates captured a tenor—De Brieze—From his yacht off the Florida Keys. He opened his mouth As they bore him down South, Saying, "My voice now ranges high C's."

Humorous incidents often occur at the assizes, which have just begun, when the judges will be received by the various county sheriffs, trumpeters, etc., all dressed in elaborate uniforms. Once when Sir Henry Hawkins (now Lord Brampton) was at Liverpool Assizes he lost his favorite fox terrier. The official trumpeter, a witty fellow in his way, played his lordship into court to the air, "Where, oh, where, is my little dog gone?"—"Tatler."

"Oh! I adore the various airs. Don't you love operatic airs?" "That depends. Not the ones exhibited from the boxes."—Washington "Herald."

"They used a variation of the old rule, it seems, in 'Frisco.'" "What do you mean?" "He who started a dance hall had to pay the fiddler."—Louisville "Courier-Journal."

Waiter (presenting a plate before an old man from the country).—"For the music, sir."

Old Man (gathering the coins up off the plate).—"Thank you; the music was pretty bad."—"Lustige Blätter."

A nervous man at the opera fidgeted behind a pair of those persons who explain the plot when the music is not too loud, until his endurance was exhausted. Then he leaned forward and said: "Excuse me, will you speak a little louder? Sometimes the music prevents my hearing what you say."—New York "Post."

Head Deacon.—"That new member whose pew is just back of me can't sing a little bit. Why, he puts every one out on our side. Can't you ask him to move his pew?"

The Pastor.—"No; but I'll try to get him to join the choir."—Exchange.

AN AMERICAN WHO TEACHES IN LONDON

Henry Stanley, Formerly of Boston, Enjoys Unique Distinction in British Capital.

LONDON, Aug. 2.—Henry Stanley enjoys the distinction of being perhaps the only American teacher of singing who is a resident of the British Capital. His position here may be compared to that of Frank King Clark in Paris.



HENRY STANLEY

His Position in London May Be Compared to That of Frank King Clark in Paris—He Has Many American and German Pupils

Mr. Stanley was born in Providence, R. I., and after being graduated from Brown University, came to the Royal Academy of London to continue the study of music which he had begun under Mme. Minnie Little, of Boston.

While in Boston he sang in various churches as solo basso. After three years in Paris, where he studied with M. Delle Sedie, he returned to London to work under George E. Thorp, an American. Although he had a fine baritone voice, he preferred to devote himself to teaching singing and accordingly became a resident of London, with a studio in Hanover square.

A few years ago he married a well-known English pianist, Nellie Kübler, diplomé of Cologne Conservatory, who,

later, won the Mendelssohn prize in Berlin for piano and organ.

Mr. Stanley has not visited America for three years, but will probably return there next year for a short period. He has many American and German pupils. M. B.

STRAUSS ABOVE CRITICISM.

Composer of "Salome" Makes Personal Defense Through the Press.

Richard Strauss does not often rush into print with his opinions, but when he does his remarks are pointed and forceful. To a new weekly periodical, "Der Morgen," he contributes an article entitled, "Is There a Party of Progress in Music?" which contains, incidentally, a personal plea.

Alexander Ritter once told him that "when Franz Liszt, about fifty years ago, for the first time gave three concerts in Dresden with programs containing orchestral works of his own, the performance of some of his symphonic poems, heard then for the first time (and subsequently so much abused), aroused tremendous enthusiasm on the part of an audience which was without prejudice against these new works. The next morning the newspapers said that Liszt could not be called a composer at all; whereupon those good people who, on the preceding evening, had given free vent to their enthusiasm, were suddenly ashamed of it, no one would admit he had applauded, and every one had a thousand 'buts' and 'ifs.' But whatsoever is great can, at the worst, be kept from its triumphant success only temporarily by the men of darkness; and thus the great public has exalted Liszt, too, above the malice and ignorance of his enemies, even as it helped Wagner, by its enthusiasm in 1876 to triumph over the carpers, the envious and the calumniators."

The moral of all this is, as Strauss goes on to intimate broadly, that it is foolish to criticize him: "Reactionaries of an insufferable sort are, in my view, those who maintain that because Richard Wagner got the subjects for his operas from German mythology, therefore, no one is to be allowed thenceforth to get subjects from the Bible (I speak, of course, pro domo;) or those who teach that it is vulgar to use a valve trumpet for melody—for no other reason than because Beethoven was obliged to confine his natural trumpet players to the tonic and dominant, in short, all those who, armed with big law tablets, hurl an anathema at every one who endeavors to create something new and try to hinder him in his efforts."

Saint-Saëns.—Camille Saint-Saëns recently completed a duo for harp and violin for the Misses Eissler, who played it at a concert in London.

ST. PAUL TO HAVE FESTIVAL CONCERTS

New Musical Organization Will Provide Series of Programs During State Fair Week.

ST. PAUL, MINN., Aug. 5.—A newly formed organization under the name of the St. Paul Musical Festival Association, is planning a series of concerts to be given in the St. Paul Auditorium in September during State Fair week.

The principal features of the festival will be the appearance of the Innes Orchestral Band of sixty pieces and a mixed chorus of six hundred voices. J. H. Beck, chairman of the association, and E. P. James, secretary, are soliciting the co-operation of musical societies and individual musicians in an effort to afford entertainment to the State's visitors who assemble in large numbers in the capitol city during fair week. Opportunity will thus be afforded them to see the new Auditorium and to enjoy the different programs to be given by band, chorus and soloists.

Frederick Fischer, assistant conductor of Innes' band, assisted by Claude Madden, of St. Paul, will organize and conduct the chorus. The soloists for the occasion have not been announced. The evening programs will be given to the production of the musical allegory "America"—an interpretation of American ideas, embodying much national and patriotic music.

The profits accruing will be applied to a fund for the installing of a pipe organ in the Auditorium. F. L. C. B.

OPERA AT THE SEASIDE.

"Il Travatore" and "The Bohemian Girl" in English at Atlantic City.

ATLANTIC CITY, Aug. 5.—"Gane's Opera Company," whose aim is to give grand opera in English, received well-deserved patronage the two weeks they were in Atlantic City. "Il Travatore" had the better cast and was a surprise to musical people who have seen this opera given by the great artists.

The acting is superior and the chorus is especially good. Mme. Helene Noldi, who sang with her husband, Alberti, several seasons on the Steel Pier, at the Sunday evening concerts, was the *Leonora* and proved herself to be quite capable.

The second week's presentation of English translations was "The Bohemian Girl." Rose Marie Campbell was a success in this, as in "Il Travatore." She has an excellent quality of voice, her middle notes being rich and full and her dramatic ability of a high order. L. J. K. F.

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What the Gossips Say

Encouraging.

It is scarcely to be wondered at, that the ambitions of the amateur vocalist generally wither up like summer flowers in wintry blasts. That is Jenkins's opinion, and the reason thereof is because a little while ago he was requested to sing at a house where the oldest daughter was slowly recovering from a nervous breakdown, relates "Penny Pictorial." The invalid was the only one present who could play, and Jenkins trolled forth Tosti's "Good-bye" with all the requisite sadness and final impassioned fervor.

He finished. There was a little rustle of applause, and her mother's voice filled the awkward pause.

"There," she said, "that shows Gertie's getting better. Three months ago she'd never have been able to stand that right in her earhole, as you might say."

A Musical Cow.

Teddy had never seen a cow, being a city boy. While on a visit to the country he walked out across the fields with his grandpa. There they saw a cow, and Teddy's curiosity was greatly excited, says the Washington "Star."

"What is that, grandpa?" he asked, breathlessly.

"Why, that's only a cow," was the reply. "And what are those things on her head?" was the next question.

"Horns, Teddy."

The two walked on. Presently the cow mooed loud and long. Teddy was amazed. Looking back, he exclaimed:

"Which horn did she blow, grandpa?"

Paderewski's Dreary Childhood.

Like the majority of Poles, Paderewski has suffered much at the hands of fate that has not invariably been kind, although many, no doubt, would have taken upon themselves the burden of his sorrows if by so doing they could have reaped his glory.

At the very outset of his life misfortune fell upon him, when, in 1863, his father, an ardent patriot, fell under the suspicion of the Russian police and was banished to Siberia, his son then being but three years old. More fortunate than some others, however, he was subsequently permitted to return to his native land. But he came back a broken man, and though he lived until some twelve or thirteen years ago, the only solace of his old age was the ever-increasing fame of his son. To add to the troubles of the young Paderewski, his mother—from whom he unquestionably in-

herited the germ of his musical talent, for his father had no music whatever in his soul—was removed by death.

At the age of twelve a ray of sunlight came into his life, when, being taken to Warsaw, the opportunity at length arose for him to hear good music and to receive proper instruction. There, under the fostering care of old Janotha he advanced rapidly, and at sixteen undertook a tour—his first—in Russia. A propos, it has been related, partly by Paderewski himself, that during the tour he played many of his own compositions, as well as those of other musicians.

"But," he avers, "they were in reality all my own, since I did not know the music, and had an insufficient technique for its proper performance. Therefore, I improvised when the difficult passages occurred."

Pachmann Defends His Antics.

Vladimir de Pachmann, who is now in this country awaiting the opening of his farewell American tour in the Fall, defended his concert-room department in an interview published in a London paper shortly before he sailed.

In reply to the way critics have scolded him for what they call his antics he asked: "Why should I not be on good terms with my audiences, and even converse with them if I feel so inclined? Liszt and Chopin used to make veritable receptions of their recitals, and mingled freely with their friends in the auditorium before mounting the platform to play. During the intermissions the social atmosphere was resumed."

Pachmann declared that he was as familiar with the works of Darwin, Spencer, Kant, Schopenhauer, Huxley, Spinoza, as with those of Chopin, Schumann, Bach, Beethoven, Liszt.

Couldn't Find the Strings.

The little Italian orchestra marched from one corner to another on the South Side, says a Chicago paper. There were four pieces—a harp, two violins and a cello. The people all stopped to listen and then hurried on when the hat was passed, as people will.

The music was good, but every now and then a discord would occur which would cause the leader to scowl. It was always the harpist who was in error.

As they finished one piece, in which there was an unusual number of discords, the leader walked over to the harpist and shook him by the shoulder.

"What's da matter; are you drunk, Jean?" he asked gruffly.

The bibulous Jean, who had, in truth, been imbibing too frequently, looked up with a smile and replied: "Noa—I not drunk—I could playa da musick all right if I could only finda da strings."

Peter Cornelius's opera "Gunlöd," re-written, expanded and orchestrated by Walde-mar von Baussnern, will be performed in a number of German cities next Winter. As presented in this form at the Cologne Opera last December, it was received with marked favor.

AMERICAN GIRLS WIN FAME ABROAD

Eugenie and Virginia Sassard, of Houston, Tex., Will Return Here Next Month for a Tour.

LONDON, Aug. 2.—Among the young American women who have come across the ocean to achieve fame in the world of music, few have been as successful in their work as have been the Misses Eugenie and Virginia Sassard, who hail from Houston, Tex.

Eight years ago these sisters came here to study music, beginning their careers as students in Paris. Later they continued their work in Berlin and other German cities.

For the last four years they have been actively engaged in giving recitals, having appeared in all the prominent cities of Europe. This season they reached the height of their success at a concert given in Aeolian Hall.

Their voices blended admirably together and were displayed to every advantage in duets by César Cui and Gabriel Dupont. They were also heard singly and sang various French, English and German songs with great taste, refinement and feeling. They have appeared also at many of the "At Homes" during the social season.

The interesting announcement is now made that these sisters will return to their native country in September and will have a tour from New York City to Texas, returning to London in the early Spring to fill engagements for the next season.

M. B.



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New York Instructor's Summer School
at Guilford, Conn., Gives Inter-
esting Program.

GUILFORD, CONN., Aug. 5.—Pupils of the A. Y. Cornell Summer School of Vocal Instruction presented at their weekly recital, last Thursday, a program of excerpts from the operas. A large audience of townspeople and guests at the various hotels at Sachem's Head, Guilford Point, and Madison enjoyed and heartily applauded the excellent program, every number of which was rendered with unusual success. Mr. Cornell has been most fortunate in gathering together such an array of excellent voices, and the presentation of a program of this character, evidences the unusual capabilities of the various pupils. Mr. Cornell's season at Guilford has been remarkably successful, there being twenty-eight pupils enrolled, most of whom are taking daily lessons.

The school closes on August 16, when Gounod's "Gallia" and Rossini's "Stabat Mater" will be given for the benefit of a town improvement by a chorus of sixty voices and a quartet of New York artists, after which Mr. Cornell will enjoy a month's well earned rest at Abeneki Springs, Canada, preparatory to the opening of his new studios No. 607-8 Carnegie Hall, September 16.

The program on Thursday included twenty-two numbers, among which were the entire first act of Gounod's "Faust," sung by Forrest Lamont and Frank C. Miller and excerpts from Saint-Saëns's "Samson and Delilah," Mozart's "Marriage of Figaro," Verdi's "La Traviata," A. Goring Thomas's "Nadeshda," Leoncavallo's "I Pagliacci," "Mascagni's "Cavalleria Rusticana," Wagner's "Lohengrin" Gluck's "Orpheus," Verdi's "Rigoletto," Puccini's "La Bohème," Massenet's "Herodiade," Gounod's "Romeo and Juliette," von Weber's "Der Freischütz," Ponchielli's "La Gioconda" and Wagner's "Flying Dutchman."

R. E. JOHNSTON'S ARTISTS.

Gerardy Gives His First New York Recital on November 8.

Gerardy the great Belgian 'Cellist's first recital in this city is to take place at Mendelssohn Hall, Friday evening, November 8. For this occasion Gerardy promises an entirely new program.

Marie Herites, the Bohemian violinist, who comes to this country for the first time in December, is a pupil of Sevcik, who highly recommends her to the American public.

Franklin Lawson, the tenor, is booked for several cities in the South in October and in January will journey as far West as Denver.

Wilhelm Berger, who succeeded Fritz Steinbach as conductor of the Meiningen Court Orchestra, has started a fund for the erection of a memorial stone over the grave of Richard Mühlfeld, the celebrated clarinetist.

HOME OF OPERA COMIQUE IN BERLIN



KOMICHE OPER IN BERLIN

Though the Komische Oper in Berlin, which is represented in the above illustration, has not had the financial success of its prototype, the Paris Opéra Comique, the productions from the standpoint of the artistic have been so satisfying that the public was keenly disappointed when a sale of the building for other purposes seemed imminent a short time ago.

The company that was originally responsible for the enterprise has gone into liquidation after running it for two years, but Hans Gregor, who has been the musical director during that time and who took the company over to London in the Spring for a run of Offenbach's "Tales of Hoffmann" at the Adelphi Theatre, has assumed entire control of the undertaking and prepared an interesting repertoire for the coming season. Among the novelties he has arranged to present are Puccini's "Manon Lescaut," D'Albert's "Tiefland," Massenet's "Werther," Leoncavallo's "Zaza," Rubinstein's "Dämon," which, though frequently heard in Dresden, has never been produced in Berlin; Alfano's "Resurrection," Spiro Samara's "Demoiselle de Belle-Isle," and Grelinger's "Hoffnung auf Segen."

Franz Naval, the tenor, who has been connected with both the Royal Opera in Berlin and the Court Opera in Vienna and was at the Metropolitan Opera House during the season of 1903-4, has been engaged for next season. Another new member of the company will be Sebastian H. Burnett, as noted elsewhere in this issue of MUSICAL AMERICA.

The building is situated on a corner of Friedrich Strasse, facing the Weidendamer Brücke. It was opened in November, 1905. Unlike the Opéra Comique, which is subventioned by the French government on the same basis as the Paris Grand Opéra, the Komische Oper does not share the royal subsidy with the Berlin Royal Opera.

ALLIED ARTS OFFICERS.

Brooklyn Musical Organization Selects
Leaders For the Coming Year.

The nominating and ballot committee of the Brooklyn Allied Arts' Association met last week at the home of Mrs. Alma Webster Powell, No. 915 President street, and declared the following officers duly elected for the year 1907-8: President, Eugene V. Brewster; first vice-president, Mrs. Alma Webster Powell; second vice-president, Carl Fiqué; third vice-president, Mrs. Griffin Welsh; recording secretary, Emma L. Ostrander; corresponding secretary, Margaret H. MacCulloch; financial secretary, Franklin Taylor; treasurer, Augustus C. Fischer.

The Board of Directors consists of H. C. Hahne, Leonora Oberndorf, Dr. L. D. Broughton, Alfred J. Bolton, W. G. Bowdoin, Cecil Burleigh, Anna C. Brader, Mrs. John L. Russell, E. M. La Roche, Emma Russell Hirschmann, Edwin Johnson, William G. King, Florence Drake Le Roy, Clara Morrison, Dr. Eugene W. Marshall, Christine Adler, Lillian Wells Ogle, Joseph Steinberger, Emma B. Sibley, Grace C. Strachani, John Van Broekhoven, Eva Werthermer, William Pitt River, and the officers.

As heretofore, the association will give a grand opera at Association Hall in December, and it will probably be "Martha." A new set of by-laws has been adopted and the association will be conducted hereafter on a somewhat different plan.

CARUSO WILL SING TILL VOICE BREAKS.

Tenor Intimates That He Is Not Likely
to Retire When Contract With
Conried Expires.

LONDON, Aug. 1.—A representative of the "Corriere della Sera" waylaid Caruso the other day and questioned him concerning the truth of the report that it was his intention to retire from the stage as soon as his four years' contract with Conried comes to an end. The interviewer led up to it by asking first whether or not it was quite certain that the noted tenor would not sing any more in London or Paris.

"How could I make such an assertion as that?" replied Caruso. "Am I supposed to know what my impresario's intentions for me are? I am bound by contract to sing for him nine months in the year, wherever and whenever he wishes—in the United States, Canada, Mexico, Havana, England, France, Germany, Russia or Spain. My re-appearance in Paris and London is by no means impossible."

"Is it true that you are going to give a concert in Paris for the benefit of the poor Italians there?"

"I can give you no information on that subject, excepting that I shall sing for neither poor Italians nor anyone else in Paris!"

"Do you intend to retire when your engagement with Conried expires?"

Caruso hesitated a moment, then replied: "It is possible that I might retire from the stage. It depends entirely upon the condition of my voice. I could retire today or to-morrow, I am rich enough, and the rest would be good for me. When my contract with Conried runs out I shall be thirty-nine years old. I have already thought about retiring and even spoken of it. But let me give you some good advice: When you hear that an artist intends to retire, don't you believe it, for as long as he keeps his voice he will sing. You may depend upon that."

FORMER NEWSBOY'S TRIUMPH

Ben Vanasek, of Milwaukee, Wins Na-
tional Conservatory Prize in Paris.

MILWAUKEE, Wis., Aug. 5.—Ben Vanasek, who, five years ago, sold newspapers on the streets of Milwaukee and played a cornet in a newsboys' band, has been awarded the grand prize for cornet playing by the National Conservatory of Music at Paris, France, an institution supported by the French government.

Young Vanasek is said to be the twentieth American in 100 years to be awarded a grand prize at the French institution. The young man was sent abroad by Milwaukee friends four years ago. After studying two years in Leipzig he was admitted to the French conservatory, where he recently completed his course with the highest honors. M. N. S.

The London "Daily Telegraph" extends its sincere sympathy to Felix Mottl on his receiving the title of Generaloberhöchstdemselbeninspektionsrathdermusik.

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AUSTRALIAN PIANIST WHO "FOOTS IT FOR FUN"

Percy Grainger Describes His Experiences in Walking from Town to Town.

Percy Grainger, a young Australian pianist, who has been attracting considerable attention of late in England, finds his greatest out-door pleasure in walking. While on tour in Australia a few years ago with Ada Crossley's concert company—"concert party," by the way, is the correct expression when referring to an English organization—he tramped many a long mile in order to see the country which he left first when a small youth of twelve.

But perhaps his greatest feat was his walk, while continuing the tour in South Africa, from Durban to Pietermaritzburg, undertaken immediately after one concert and before another. For food he was provided with sticks of chocolate, for money, a modest five-shilling piece.

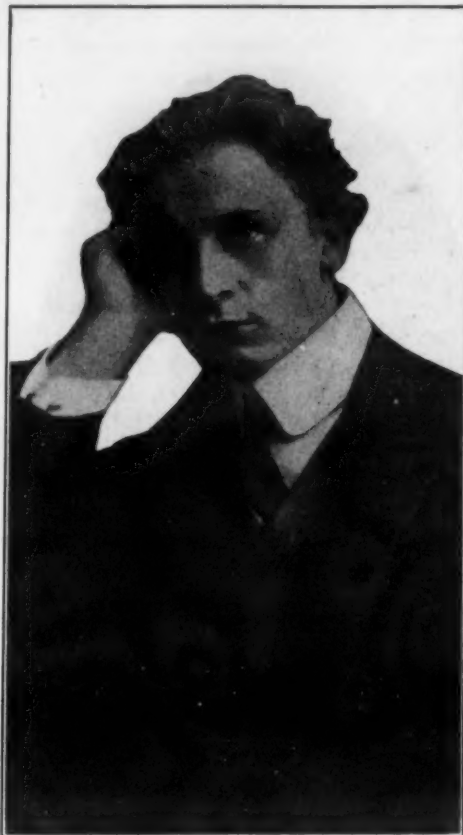
In a recent issue of the "Tatler," he tells some of his experiences in "Footing it for Fun":

"Even as a small boy I was very fond of physical exercise, and more especially of walking. I was born in Melbourne and gave my first concert at the age of ten years.

"My fondness for walking has remained with me until the present time. In New Zealand while I was on tour with Mme. Ada Crossley's concert party I did one very long walk. We were at a place called Oamaru and our next halting place was a town named Timaru, fifty-six miles away. I left the first-named town at five minutes to two in the afternoon, and walking at the pace of four miles an hour reached Studholme Junction at nine in the evening, having covered a distance of twenty-eight miles. I rested here for half-an-hour and then started off again upon my journey.

"On the road I fell in with a couple of men who insisted upon it that I was a ship's runaway. However, I managed at last to shake them off and continued my tramp unmolested. The last twenty miles was agonizing, for I was not in training and had only got ordinary boots on; but there was a very beautiful sunrise and that made up for a lot. At six o'clock in the morning I eventually reached Timaru, having accomplished the fifty-six miles in sixteen hours.

"This walk of mine, which was mentioned in some of the New Zealand papers afterwards, brought me one or two rather amusing letters from people whom I had



PERCY GRAINGER

Australian Pianist-Pedestrian Who Describes His Experiences in "Footing It for Fun."

never had the pleasure of meeting. A professional walker, for instance, wrote inviting me to walk him for a purse, while a young lady sent me a letter inquiring whether the object of my walk had been the composition of something new in the way of nocturnes. She said she knew that it could not have been a moonlight sonata because there was no moon that night.

"Another lady, writing from Auckland, expressed her deep sympathy with me for having to adopt the desperate course of walking by night in order to cure the sleeplessness from which she had no doubt that I suffered. She begged to recommend to my notice a book that had been the means of completely curing the insomnia which had for a long time tortured her. 'In Tune with the Infinite' was, she assured me, a book of extraordinary sleep-giving properties.

"From New Zealand Mme. Ada Crossley's party went to South Africa, and here I did another good walk. We had given a concert at Pietermaritzburg and were due

How He Made His Tour with the Ada Crossley Concert Company Shunning Trains.

to give one next day at Durban. The distance between these two towns is about sixty miles, and arrangements had, of course, been made for the party to travel by train. It struck me, however, that I would like to try the walk, and so after the concert I set out by myself on foot. It was exceedingly hot, so much so that I discarded most of my clothes, wearing only boots, socks and light pants.

"I walked for a good distance along the road and then, as the result of a conversation which I had with the stationmaster of a small station by the wayside, I determined to do the rest of the journey along the railway line. My friend, the stationmaster, was very courteous and explained exactly how I ought to go. My surprise can therefore be imagined when, about an hour later, I was overtaken by a policeman who explained that walking along the line was against the law, that he had been put on my track by the treacherous stationmaster, and that I must pay him a fine of 5s. 'But,' he added genially, 'as I don't want to spoil your pace, you can pay me as you walk and I'll write you out a receipt without bothering you to stop.'

"All through the night I kept tramping along, and before morning a train passed me in which the rest of the party were traveling, but they only had time to give me a shout of encouragement as they were whirled past me into the darkness.

"As time went on I began to wonder whether I should be able to get to Durban in time for the concert at all, and pressed forward with as much speed as possible. At last, and it was indeed a welcome sight, appeared the roofs of buildings ahead, and soon I was inside the town. It was not until then that I remembered that nobody had told me the name of the hotel where we were to put up. All my clothes had, of course, gone on by train, and here I was, very scantily clad, in a strange town and supposed to be going to play at a concert during the course of the next hour.

"After some little difficulty I managed to find my way to the concert hall, but once here I determined that nothing should induce me to go one step further, so I sat down on the steps and had a much-needed rest. Here I stayed until the rest of the party came up, when I was promptly packed off to the hotel from which they had just come in order to get into my clothes, and be back in time for my solo."

Gerhard Hauptmann's "Hanneles Himelfahrt", one of the author's early works, has been used for an opera by Camille Erlanger, the French composer. The première of the new work will be held in Paris next Winter.

TO RAISE PRICES OF OPERA SEATS

Mr. Hammerstein Changes Rates and Tells Why He Does It.

Oscar Hammerstein announces that seven and eight dollars will be charged for orchestra chairs at the Manhattan Opera House on the subscription nights of the coming season. The reason for this step is explained in the impresario's own statement.

"I shall do this in justice to my subscribers," he said. "I have often thought that the subscription system does not work out quite fairly to the subscriber, and in this way: A man pays \$100 for two stalls for the season, for Monday nights, for instance. Now it may be necessary for me, on some Monday night, to repeat an opera that I have already given on a Monday night. Thus the subscribers may be forced to hear an opera to which they have already listened, and miss some novelty or revival, such being the fortune of war, that they would like to have heard.

"Again, the subscribers may be prevented from coming to the opera by inclement weather. Yet Tom, Dick and Harry, and the perpetual devotees of the Metropolitan Opera House can, under the present system, stroll casually into my house and obtain seats at the same price as the subscribers.

"This is not equitable. The casual attendants of the house will not, next season, be on an equality with regular subscribers; they will often have to pay more for their seats than the habitués, seven and eight dollars, for instance."

Mr. Hammerstein went on to say that those who were anxious to depreciate his scheme were setting abroad the rumor that he was not going to give opera, but comic opera, and that attempts had been made to divert subscriptions on that plea.

"This arose," he said, "from a misconception, wilful or otherwise, of the term opera comique, which is a French technical term applied to operas which, no matter what the character of their subjects, like 'Carmen,' were originally interspersed with dialogue. 'Lakmé' is in the French sense an opera comique, and this French sense is only rendered into English by means of a circumlocution."

Mr. Hammerstein is indeed going to give the repertory of the Opera Comique Theatre in Paris, but that repertory is made up of such works as "Carmen," "Lakmé," "La Bohème," "Louise," "Manon Lescaut," and other grand operas, in the American sense, of tragic or pathetic import.

Camille Saint-Saëns began the study of the piano at the age of two and a half years.

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MUSIC IN BALTIMORE.

Cecilian Quartet Engaged for the Mountain Lake Chautauqua.

BALTIMORE, Md., Aug. 5.—The Cecilian Lady Quartet has been engaged for one week at Mountain Lake Park, Md., where they will sing at the Mountain Lake Chautauqua. The personnel of the quartet is as follows: Hazel Knox, Blanche Hedeman, Elizabeth Wright and Emma J. Kenney.

J. Norris Herring has been appointed organist and choirmaster of the First Presbyterian Church. The engagement will commence September 1. Mr. Herring received tuition at the Peabody Conservatory of Music in organ, harmony and composition, entering in the Fall of 1901. In May, 1904, he received the teacher's certificate, and two years later the diploma in organ and supplementary theoretical studies. He was for a time instructor of organ at the Woman's College, Frederick, Md.

Olive May Harris, cornet soloist, Cleveland, Ohio, is securing numerous engagements in Baltimore. As a cornetist she has few equals in her sex. Miss Harris intends to locate permanently in Baltimore. W. J. R.

SEA-SHORE CONCERT.

Long Branch, N. J., Audience Hears a Program of Songs.

LONG BRANCH, N. J., Aug. 3.—Everybody of social prominence in this section of the coast attended the musical festival and Shakesperian ball to-night at the Hollywood Hotel, and the affair, which was given in aid of the memorial to Joseph Jefferson, was one of the biggest successes of the season. The worthy charity, the popularity of the Hollywood this season and the prominence of the performers who made up the program brought out a brilliant audience, which filled every box and seat in the large ballroom. Every number on the musical program called for repeated encores.

After an overture Templar Saxe, baritone, sang "When Love is Young" and "Because," and for an encore "The Palms" in French. Louise Dresser, in popular songs of the day, followed, and was repeatedly encored.

One of the hits of the evening was Edith Helena, who sang "Ah, Fors e Lui," "Sempere Libera," "The Last Rose of Summer" and the intermezzo from "Cavalleria Rusticana." As an encore Miss Helena sang "Coming Thro' the Rye."

Mortimer M. Theise had charge of the program.

CARUSO FEARED BOMB.

But it Was Only a Fountain Pen Presented by Gallery Admirers.

LONDON, Aug. 3.—Signor Caruso received a gold-mounted fountain pen as a present from his admirers in the gallery on the conclusion of the Covent Garden season.

The donors sent the gift by a boy, of whom Caruso was evidently suspicious, for he refused to accept the parcel, and it was only when the packet had been thrown into the singer's cab and carefully examined that it was found to be a present and not a bomb or a begging letter.

MME. MELBA JOKES WITH HAMMERSTEIN

Returns Two Francs, Fifty Centimes and Hopes He Was Seasick.

To prove that the relations between Mme. Melba and himself are not strained, Oscar Hammerstein shows a letter he received, a few days ago, from the prima donna. It is a note of good natured railery, and an extract from it reads:

I hope you had a VERY BAD crossing, and that you were seasick all the way, as you were so mean as to ask for the 2 francs 50 which I had intended giving to the blind. I return the money, and to show you that I return good for evil, I sign myself,

Yours sincerely,

NELLIE MELBA.

Autograph for NOTHING. Where is my box of cigars?

"Now, that doesn't sound very much as though there were any differences between us, does it?" asked Mr. Hammerstein, and he laughed as he exhibited a card to which were attached a two-franc piece and a fifty-centime piece.

"The story behind that is this," he said. "While I was over in Paris I received no letters from Mme. Melba. She was very busy, and I suppose just didn't want to write. However, there were some things I wanted to hear from her about, and I was a little impatient. About that time I saw an announcement in a London paper, made by her secretary, to the effect that Mme. Melba had so many calls upon her for autographs that she had determined that she would not send any more unless those who sent the request were willing to pay 2s. 6d., which she would give to the blind."

"So I wrote to her and said that as I had not received her autograph for a long time I was willing to pay the prevailing rate, and inclosed the 2s. 50c. I did not hear from her for another week, so I wrote just before I sailed, and asked her to please return the money for which I had not had value received. The result was this letter."

"The box of cigars question is based on a promise that I would send a fine box of cigars, made with my machines, for her son."

Ehlert's Words Still Hold Good.

A Berlin Correspondent cites the words of Louis Ehlert anent the myriads of young people who try to win success in music and fail. They were written more than a quarter of a century ago, but are to-day even more timely than they were then:

"The saddest thought of all must ever be to consider how many excellent cooks and tailors human society has been deprived of in this way. For it is of infinitely more importance that there should be cooking and tailoring than that we should be furnished with bad music. . . . The modern concert life is the genuine nursery of incompetence."

Dr. George Göhler, of Leipzig, has been appointed conductor at the Karlsruhe Opera.

COMING TO AMERICA.

Irene Scharrer, Pianist, Plans a Tour of This Country.



IRENE SCHARRER

She Has Achieved Renown Abroad as an Interpreter of Chopin

LONDON, Aug. 2.—It is announced that Irene Scharrer, a young pianist, who is winning laurels here, will make an American tour within a few months. Miss Scharrer is the fiancée of Daniel Mayer, Jr., son of the well-known concert manager, under whose direction she will appear.

She has been engaged to play next Winter at one of the five Gewandhaus concerts in Leipzig, which are considered among the most desirable engagements in Europe. Miss Scharrer is only eighteen years old, and has a most attractive personality. She is a brilliant interpreter of Chopin and most of her programs consist largely of this composer's numbers. M. B.

Choir Singers Elope.

PHILADELPHIA, Aug. 5.—Instead of going to church to sing Sunday night, Etta Bayer, of 416 North Fifty-fourth street, went to Broad Street Station, where she met Abraham N. Huff, of Vineland, N. J. The pair hastened to the ferry and reached the home of Mr. Huff's parents, in Vineland, where they were married the same night by the Rev Dr. David H. King, of the First Presbyterian Church.

Mrs. Huff was a soprano singer in the choir of the First Reformed Church.

The parents of the young woman were alarmed when she did not return home that night, and searched for her in vain. Early Monday morning they received a telegram asking for blessings.

Mr. Huff formerly sang in the choir of the First Reformed Church with his bride. He is 26 years old and his wife is five years his junior. They will reside in Vineland.

From the New Conductor of the Philadelphia Orchestra.

To the Editor of MUSICAL AMERICA: I have seen MUSICAL AMERICA and am desirous of becoming a subscriber. I shall attend to this matter immediately upon my arrival in America. Please save copies that will be issued until that time.

Yours sincerely,

CARL POHLIG.

STUTTGART, July 24, 1907.

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RUSSIAN ORCHESTRA TO GIVE NOVELTIES

Remarkable List of New Works in Mr. Altschuler's Plans for Season.

The first of the New York orchestras to make known its plans for the coming season is the Russian Symphony Society, which announces a list remarkable for the number of novelties it contains. The preliminary circular of the organization makes the following interesting statement:

"Although the Russian Symphony Society, for four seasons past, has been acquainting the New York public with the symphonic works of the Russian composers, the creative genius of the Neo-Russian school is so prolific, that the programs for this season will consist entirely of new works and the many requests for the repetition of favorite compositions must be declined."

"Mr. Altschuler's trip to Russia has resulted not only in his securing a splendid list of unusual musical novelties, but also in the engagement of a number of noted soloists who will come from Russia to appear exclusively at these concerts."

The concerts will take place on Thursday nights as follows: November 14, December 12, January 16 and 30, February 13, and March 5.

Among the symphonies to be presented are Arenski, No. I; Sibelius, No. III; Rachmaninow, No. II; Taniew, No. II; Scriabine, "Ecstasy" and Vasilenko, No. I. Symphonic poems of Ilyinsky ("Psyche"), Noskowski ("The Steppe") and Glazunow ("Spring") will also be given.

The suites will be as follows: Glazunow, "Winter," from the Ballet "The Seasons"; Korosschenko, "Armenia"; Liadow, "To Maeterlinck"; Sachnovsky, J., No. I.; Spendiariow, A., "Crimean Sketches"; Tscherepnin, "In Armida's Bower."

Overtures.—Rimsky-Korsakow, "Easter" and "Pskovianka."

Introductions.—Glazunow, "Raymond"; Musorgski, Act II. "Khovanschina."

Miscellaneous.—Glazunow, Concert Waltz; Ivanow, M., March Tartar; Ilyinski, A., "Croatian Dances"; Jernefeld, "Berceuse"; Liadow, "The Old Time"; Napravnik, "Russian Dance"; Rachmaninow, "Aleko"; Sachnovsky, J., "Polonaise"; Sibelius, "Valse Triste."

Musician Commits Suicide.

A man, supposed to be Joseph Martin, a musician, 65 years old, or 2250 First avenue, shot and killed himself Sunday afternoon on one of the benches of Central Park about opposite One Hundred and Fifth street.

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BOSTON COMPOSER HAS HOME IN KENT



Bertram Shapleigh Seeks His Inspiration in Rural England

LONDON, Aug. 1.—Bertram Shapleigh, the American composer, who has elected to take up his residence in England, has one of the prettiest homes in the whole picturesque county of Kent. His house, built after his own design, stands in the midst of several acres of woodland, and here, close to the heart of nature, he finds the inspiration essential to his work.

Mr. Shapleigh was born in Boston in January, 1871. He received his musical education in his native city and began his professional career there. Nine years ago he went to Europe and has never been back in America since. After living for several years in Germany and other Continental countries, he lately settled in this country, where his works are deservedly popular. His published compositions include nearly a hundred songs, besides part-songs, choral and orchestral works and music for the violin and cello. His latest work, "Romance of the Year," a song cycle for four solo voices with pianoforte accompaniment, had its first performance in London last April, meeting with great success. The words for this cycle were written by the composer's wife, and are a distinctly original and happy idea, the different months being characterized in miniature in such a way as to allow of their being set as suitable quartets, duets and solo numbers.

Among the best known of Mr. Shapleigh's songs are the "Three English Songs" for contralto or baritone with pianoforte or orchestral accompaniment, set to words by Clough, Browning and Wordsworth; the



Above: Bertram Shapleigh's Country Place in Kent.—Below: Mr. Shapleigh, from a Recent Photograph

five songs set to words by Edgar Allan Poe, of which "Helen, Thy Beauty Is to Me" and "Eldorado" seem to be the favorites, and the "Nachtlied" sung with great success by Mme. Emma Nevada on her recent European concert tours.

W. H. Hadow, one of England's experts in music, says it is a mistake to measure a nation's progress in matters artistic by the individual achievements of its greatest men. Everybody feels proud of these men, but it is not by them that the nation should be saved, but by the degree of cultivation obtaining among the community at large.

A Tribute to Carl Wolfsohn.

To the Editor of MUSICAL AMERICA:

With the passing away of Carl Wolfsohn closes the mortal history of one of America's patriarchs in music and one of the most genuine lovers of the art she has ever possessed.

Carl Wolfsohn was a true idealist, whose motives and aims were always of a most uplifted nature. Music was his grand passion—the only one of his life—the central point around which all other interests revolved, and these were many and varied. His love for this greatest of all arts was so pure and consecrated that it enabled him to make personal sacrifices for it in many ways. The countless young musicians whom he launched upon successful careers are a living tribute to his love.

It was my good fortune to come, at an early age, under the influence of these high ideals, wholly devoid of worldly ambition, which have affected my entire life.

It was also my great happiness to be the means of fulfilling one of the three crowning wishes of his life, all of which he lived to see realized. The first of these was the establishment in Chicago, the scene of his greatest musical activities, of a permanent orchestra under the direction of his life-long friend, Theodore Thomas. The second was his gift to the city of Chicago of a statue of Beethoven, which was erected in Lincoln Park. To accomplish this he sacrificed his usual trip to Europe for several years. The third of these wishes was to have a pupil of his appear successfully in Germany on purely American training, (which, up to that time, had not been done), and the fulfillment of this was but a small return on my part for the loving devotion which he bestowed upon me. He did this last not from motives of self glorification, but from a desire to show what could be accomplished with careful training and sincerity of purpose, in this country.

He needs no other monument than the one he himself has erected through his many noble deeds.

AUGUSTA COTTELOW.

August 1, 1907.

Peter Kraemer.

Peter Kraemer, an artist and musician, died on Tuesday, July 30, at No. 1389 Broadway, Brooklyn. He was born in Germany, was eighty-four years old and came to Brooklyn twenty years ago. He had a reputation in the Bushwick section as a portrait painter. Mr. Kraemer was active in musical circles, was an honorary member of the New York Beethoven Mannerchor and of the New York Turnverein; also a member of the Eastern District Turnverein, the Arion Singing Societies of New York and Jersey City and the Hoboken Quartet. He leaves two sons, artists, and two daughters.

Joachim.—Joseph Joachim, the veteran violinist, whose recent illness caused much anxiety, has always been a welcome guest in England, and in return he has a high opinion of the English. To prove that they are a musical nation, he once laid a wager that, disguised as an itinerant fiddler, he would gather together a certain sum of money by playing as he wandered through the streets of one of the poorest districts of London; and he won his bet.

RELIGIOUS MUSIC.

There Are Only Two Kinds, Says Arthur Symons, English Critic.

There are two kinds of religious music and no other, declares Arthur Symons in the "Saturday." There is the Catholic, which, arising out of the abstract plain-song, remains always within bounds, follows always a certain ritual. Its origin is in the service of the Church, and it affects the mind as the architecture of cathedrals does.

It is an actualizing of religion, and can become almost the equivalent of a dogma. The other kind of music is pure emotion, and can seem, from the religious point of view, a sort of heresy, as mysticism may do. But it may attain that ecstasy which the medieval poets of the Church put into their verse and may really express that joy which is more of a thank offering than faith.

Between these two kinds of music there is no other; everything else must be a compromise, and therefore, in its way a failure. Even in form, music loses some of its privileges if it deserts the intelligible mass for the meaningless oratorio. The oratorio is the attempt of Protestantism to bring about a reformation in music, and it suffers from the failure to see that art and doctrine are under separate laws. It is Handel who, by his personal genius, has fived for composers, especially for English composers, a form which has neither the perfect proportions of the mass nor the expressive liberty of the drama. And so we find, in our days, the most serious, the most to be respected, of our composers, Sir Edward Elgar, choosing, for his most ambitious endeavor, a sort of oratorio form, in the setting of Cardinal Newman's poem, "The Dream of Gerontius."

Free "Ad" for the Chairman.

The little village could not boast of very many entertainments, and consequently a concert was looked forward to with great delight by the inhabitants.

It so happened on one occasion that a singer of renown who had just scored some signal successes at Covent Garden went down to spend a few days with the squire and smilingly acquiesced in the request of the vicar that he should sing at the village entertainment.

His song, which was delivered with deep feeling, for which he was famous, was the old favorite, "The Village Blacksmith."

In response to a vociferous encore he was about to give one of his operatic successes when the chairman tugged hard at his coat tail.

"Better sing 't'owd 'un over agen, mister," he said; "I 'appen to be the chap you've been singing about—the village blacksmith—and I reckon it 'ud only be fair to me if you was to sing it all over agen, and pop in another verse saying as 'ow I let out bicycles."—"Punch."

"Well," said Mrs. Bruggins after a solo by a fashionable church choir tenor, "if that ain't the rudest thing I ever saw."

"What?" inquired her niece.

"Why, didn't you notice it? Just as soon as that young man began to sing every other member of the choir stopped. But he went right through with it, and I must say I admire his spunk."—Exchange.

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LUCILLE MARCEL'S PHENOMENAL CAREER

New York Girl, Who Begins Opera Engagement in Paris, Refuses Offers to Return to America.

Few American girls who have gone abroad to win laurels in the operatic and concert fields have met with the success that has crowned the efforts of Lucille Marcel, of New York, who will begin her engagement at the Grand Opera in Paris next December, appearing as *Valentine* in "Les Huguenots."

Miss Marcel was born in New York, twenty-four years ago, and is the daughter of Samuel Wasself. She studied piano-forte one year under Alexander Lambert, taking up singing with Mme. Serrano, with whom she studied for four years.

Her studies next took her to Berlin and then to Paris, where she was heard by Albert Carré, of the Opéra Comique. The impresario was so impressed by her voice that he engaged her for that institution.

About this time Jean De Reszké had occasion to hear Miss Marcel sing.

"You have a wonderful voice," he told her. "You must break your contract and study with me."

"But," she replied, "I cannot afford to lose the income I shall derive from this engagement."

"You shall not lose it," continued the enthusiastic tenor, "for I shall pay you the same salary that you would receive at the Opéra Comique and give you instruction without cost."

All this sounds remarkable, but it is declared to be absolutely true by several persons who are in a position to know the facts of the case.

Miss Marcel has now been studying three years with De Reszké. Her voice is said to be of an exceptional quality and on several occasions both Heinrich Conried and Oscar Hammerstein have attempted to engage her for the opera in New York. Acting under the advice of her teacher, however, she has refused all offers.

"Wait until I have shown Paris what I really can do; then I shall be ready to return to my own country," was the reply she gave the American impresarios.

At the recent reception and musicale given by Mme. Lillian Nordica at the Hotel Dominici, Miss Marcel appeared on the

program with Alice Nielsen, Signor Constantino and Mme. Nordica. She sang the Prayer from "Tosca," and her performance fairly astounded the hearers. When she had completed her number Mme. Nordica kissed her before the audience and predicted a brilliant future for her. Henry Russell, manager of the San Carlo Opera Company, who was present, immediately offered her an engagement to sing leading rôles in his company. By refusing, she sacrificed her third opportunity to return to America next season.

BUSONI'S DEPARTURE LOSS TO BERLIN



FERUCCIO BUSONI AT THE PIANO

What is to be Vienna's gain will be Berlin's loss. Ferruccio Busoni, who has been appointed principal of the "Meisterschule" of piano-playing at the Vienna Conservatory, as successor to Emil Sauer, has long been one of the most interesting personalities in the artist world of the Prussian capital.

Busoni has prodigious powers of endurance and is one of the most indefatigable workers before the public. In addition to his piano-practising and recital-giving he arranges annual series of orchestral concerts of new and rarely-heard compositions. He is himself a composer of somewhat radical tendency and is at present busy with

an opera. In addition, he is a fluent writer on subjects pertaining to music. Of late years he has done but little teaching, accepting only two or three exceptionally gifted and advanced pupils. In his new position in Vienna he will have less time for his other interests than heretofore.

During the season 1891-2 he was a member of the faculty of the New England Conservatory in Boston. The following year he made an extended tour of this country, after which he returned to Europe, settling in Berlin. He has not been heard in America since. His arrangements of Bach's preludes and fugues are known and highly thought of by musicians everywhere.

John Barnes Wells's Engagements.

John Barnes Wells, the eminent tenor, has been engaged to sing in "The Creation," at Washington, Conn., on August 23 and as soloist at the Charlotte, N. C., Music Festival, to be held October 14, 15 and 16.

The program definitely decided upon for the Gloucester Festival, to be held on September 8, 10, 11, 12 and 13, consists of "Elijah," Elgar's "The Apostles" and "The Kingdom," Granville Bantock's "Christ in the Wilderness," a symphony by Glazounow, Verdi's "Requiem," Hubert Parry's "The Love That Casteth Out Fear," Herbert Brewer's "Emmaus," Mendelssohn's "Hymn of Praise," Brahms's "St. Anthony" variations, and Handel's "Messiah."

VAN DEN BERG BUSY WITH OPERA PLANS

Many Well-Known Singers to be Heard at West End Theatre.

"Nothing But English Tolerated Here" is the sign one finds posted in various parts of the West End Theatre, where José Van den Berg is busy preparing for his Fall and Winter season of opera. The impresario regards this restriction as essential to the success of his plan to give grand opera in English.

"All of these ladies and gentlemen of foreign extraction must speak English during rehearsals," said Mr. Van den Berg, the other day. "It is hard for some of them but I consider it necessary, in view of the fact that our operas are all to be rendered in English. I have secured a great deal of celebrated talent, but there will always be a place here for the unknown singer of merit. Busy as I am, I will always be ready to hear a voice and to give its possessor a chance to distinguish herself or himself."

"I have leased a big building at One Hundred and Forty-ninth street and Lincoln square and elaborate scenery for the many operas we will produce, is being painted there by Mr. Frazer, the famous scenic artist. Twenty-five seamstresses are working night and day in the theatre on the costumes and rehearsals are in progress."

Among the prima donnas thus far secured are Mme. Noldi, Jennie Lindon, Magda Dahl, the Swedish nightingale, Almeda Norton, the talented niece of Mme. Nordica, Mae Calder, Grace Belmont, Albertine Margadant and Pauline Perry.

Among the men already signed are Signor Alberti, Hubert Wilkie, Robert Perkins, William Schuester, Allan Turner, specially engaged from the Carl Rosa Opera Co., of London; H. H. McKloskey, and as comedian, Claude Amsden. The musical director will be John Braham, and he will be assisted by Herr Braune, formerly musical director at the Staat Theatre, Hamburg.

The opening bill on September 2 will be Flotow's "Martha," in which Almeda Norton will make her first appearance.

Other operas to be given during the season are Andran's "Mascot," "Rigoletto," "Die Fledermaus," "Lohengrin," "Hänsel und Gretel," "Tannhäuser," "Aida," "Il Trovatore," "Romeo and Juliette," "Faust," "Fidelio," "I Pagliacci," "The Jewess," "Cavalleria Rusticana," "Der Freischütz," "Crown of Diamonds," "Merry War," "Black Hussar," "Boccaccio," "Robin Hood," and "Erminie."

French and Germans Join in Fete.

BELFORT, FRANCE, AUG. 4.—For the first time since the Franco-Prussian War a French musical society to-day participated with the approval of the German government in musical fêtes in Alsace. The members of the society marched with the tri-color flying and everywhere were received with cheering.

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SCHUMANN-HEINK



Max Knitel Treumann, the New York teacher of singing, Mrs. Treumann and their two sons are spending August: York Villa, Becket, Mass.

Bertha Warner, soprano soloist at Calvary Baptist Church, New Haven, Conn., left last week for a month's vacation which she will spend camping with a party of fifteen young women in Maine.

After a highly successful Spring and early Summer season, E. G. Rothleder, the Pittsburg teacher, has closed his studios and will rest in the country until the reviving of music interest in the Fall.

Daisy F. Pierce, of Park street, New Haven, Conn., who has been singing in Boston the past two years and studying with Prof. Ivan Morowski, has returned to her home for the Summer vacation.

Mrs. Myra Albertson Sherman, of Brooklyn, was the contralto soloist at the Sunday evening concert at the Hotel Chelsea, Atlantic City. The orchestra is under the direction of David Novinski, pupil of Van Gelder.

Members of the All Saints' Choir of Spokane, Wash., have returned bronzed and healthy from a week's outing on the St. Joe River. The Exposition was in charge of Edgar Thompson, the choir director.

Ernest Bernard Bartz, a Buffalo young man, who has been studying music for several years with Schwartz, of the Conservatory of Music in Cologne, Germany, will return to his home about the middle of August.

A novel male quartet was recently organized in Toronto, Ont., each member of which is an accomplished soloist. It is stated that the even blending of the four rich voices is a combination largely sought for and not readily found.

The silver wedding anniversary of R. L. DeLorenzo, a well-known Milwaukee musician, and his wife was celebrated at his home, No. 718 Jackson street, recently. Mr. DeLorenzo is now in Davenport, Ia. with Ferrullo's band.

The German dramatic soprano Mme. Jennie Lenden-Schwarz, a pupil of the composer Humperdinck, has been engaged by the Van den Berg Opera Company for the coming season. She has been singing at the leading opera houses in Germany.

Luella G. Chilson, daughter of Dr. and Mrs. W. H. Chilson, of Appleton, Wis., was married, last week, at the home of her parents, to E. Leonard Ohrman, of Chicago. Miss Chilson has recently won several diamond medals in Chicago by her singing.

Jessie Falkenburg Fallis, a well-known California vocalist, whose home is in Los Angeles, has published a new song about California. "Glorious Southern California"

is the title. It consists of five stanzas and a chorus set to an air which promises to become popular.

The Ashland, Wis., Liederkrantz at its annual meeting, elected the following officers for the coming year: Emil Auster, president; Mrs. H. Goeltz, vice-president; Carl Schindler, recording secretary; John Rätz, financial secretary, and Mrs. Hermand Vogel, treasurer.

The Liederkrantz of Wausau, Wis., has elected the following officers: President Charles Boerke; vice-president, Otto Mathie; secretary, Gust Bohndorf; treasurer, Herman Lemke; librarian, Gustav Naffz; hall custodian, Frank Lietz and trustee, Joseph Lohmar.

One of the teachers who finds Buffalo quite cool and delightful enough for a Summer sojourn is De Cortez Wolfungen. His studio at No. 115 West Chippewa street is a large and comfortable place, even on sultry days, and Mr. Wolfungen continues his lessons there through the Summer.

At a morning song recital on the Atlantic City steel pier, on August 2, Elizabeth Signer Doerr, a violinist of promise, gave selections from Borowski, Godard and Ambrosia. She is the soloist at the Hotel Savoy. On the occasion of the morning recital, Miss Doerr was accompanied by Evelyn Tyson.

That faction of the Milwaukee A Cappella choir, which has been existing under Director Franz Salbach, who refused to resign at the request of the directors, has given up the contest. At a meeting the members decided to disband. They will probably organize a new singing society under a new name.

Forty Welsh paving stone cutters at the Red Granite quarries, near Berlin, Wis., have organized a choir under the leadership of Hugh C. Owen, a well-known choir conductor. All members of the choir are recent arrivals from Wales. Mr. Owen was a famous revival singer in Wales, and he took part in big revivals all over that country.

Alfred G. Robyn, the composer of "The Yankee Consul," "The Princess Beggar," and other operatic works, is in New York, superintending the rehearsal of his latest work, "The Yankee Tourist," which is to be given at the Astor Theatre early next month. Robyn is one of the few musical composers who create, harmonize and arrange their own works.

William A. Willett, of Chicago, gave an informal recital Friday evening last for his pupils at the studio in Lincoln, Neb., of Mr. White, one of his former pupils. Mr. Willett was in excellent voice and gave those in attendance a rare treat. The program contained numbers of Handel, Schumann, Schubert, Brahms, Nevin, Oudin, Ellen Wright and Haydn.

The sixth of the series of concerts in Mandel Assembly Hall, at the University of Chicago, was given Tuesday evening of last week by Clarence Dickinson, organist, and Master Clarence Mersbach, boy soprano. Among Mr. Dickinson's numbers were: Prelude and Fugue in E Minor by Bach; Finale in A Flat by Thiele; Meditation Religieuse by Massenet; Prelude and Fugue on B-A-C-H by Liszt; Marche Militaire by Schubert.

The pupils of Franz Mueller, of Spokane, Wash., gave their annual concert recently, before an audience that filled the First M. E. Church. The program consisted of piano, violin, and vocal numbers. One young lady lost a sheet of her music and "could not proceed to finish" as she artlessly informed her hearers. With this exception, every number of the twenty-three scheduled on the program, was successfully performed.

Marie Yulisse Harrison, of Pasadena, Cal., who has been visiting her aunt, Mrs. W. H. Stevens, of Harvard place, and her cousin, Mrs. Herbert I. Sackett, of Buffalo, N. Y., has been the guest of honor at many pleasant entertainments there. Mme. Harrison is an eminent soprano, holding in Pasadena a prominent church choir position. She has a voice of remarkable range and clarity, and her singing has been much enjoyed by those who have heard her.

One of the most charming of weddings has just been solemnized at the Summer home of the musical Ehlman family on Cedar Lake, Wis., when the marriage of Miss Doris Thorne Smith, to Walter W. Ehlman, of Milwaukee, took place. Mr. Ehlman, who is an alumnus of the State University, has accepted a position as professor of music in the Wyoming University, and the young couple will reside in the West. The bride is a graduate from Carroll College at Waukesha.

After organizing and practicing for about six weeks, the new male choir of New Orleans, La., composed of about fifty members of the Brotherhood of St. Andrew, made its first appearance recently at Christ Church, and was highly complimented by the large congregation for splendid work. The new choir showed the result of careful training on the part of H. S. Lilly, President of the Brotherhood, and H. S. Dixon, a council member of the organization, the two leaders in the movement.

At the East Wisconsin Sängerkongress, held in Manitowoc, Wis., July 20 to 21, the following officers were elected: President, W. F. Weber, Fond Du Lac; vice-president, Henry Vits, Manitowoc; secretary, W. Schwartz, Oshkosh; treasurer, W. C. Jens, Green Bay. At the business session, Fond du Lac won out over Appleton as the place of meeting in 1908, to the surprise of a great many who thought Appleton would get it. All the officers, with the exception of Vice-President H. Bach, of Neenah, who was succeeded by Henry Vits, of Manitowoc, were re-elected.

George Murphy, the Grand Rapids teacher, has leased the studio formerly occupied by Messrs. Campbell and Pease and will add it to his present quarters as a practice and rehearsal room and as an office from which he may conduct the advance sales for the artist concerts which he will have during the Winter. Aside from Mme. Calve, who is already booked for October 25, and Mme. Carreno, who is coming November 25 under the auspices of one of the guilds of Butterworth hospital under Mr. Murphy's management, there are several other artists of international reputation under consideration.

T. Dukwyn Thomas, head of the Lawrence University School of Music in Appleton, Wis., has resigned. Clarence Shephard, of Oshkosh, Wis., who was instructor on the piano under Mr. Thomas, and a graduate of the university, has decided to go to Germany for a year's study, but he may return to the Lawrence music school as principal. Marion J. Beaty, instructor on the mandolin and guitar at the Lawrence Conservatory of Music, has also resigned but will open a private studio in Appleton in September.

On her recent visit to Monroe, Wis., Mme. Wegener, teacher and vocalist, of Milwaukee, made a discovery which to her was of great interest. Jessie Green, who is well known in southern Wisconsin as a singer, gave several numbers at Mme. Wegener's request, and very much to Mme. Wegener's delight. She was especially emphatic in praise of her instructor, Mrs. Carrie Sullivan Palmer, of Monroe, the only teacher Miss Green had ever had, and finally made her an offer to enter Bush Temple, in Chicago, as an "honor scholar." As a result Miss Green commences her new work with the opening in September.

The Summer School of the South, at Knoxville, Tenn., has enjoyed exceptional success this season. Adele Westfield, Lucy Desha and Madge MacGregor, from the College of Music, Cincinnati, Ohio, are artists of the highest type and add greatly to this department. Miss Westfield as a solo pianist and as an accompanist was in demand and all her selections were greatly enjoyed. Miss Desha has a high, clear soprano voice, and was heard to advantage in the Aria, from "The Magic Flute," at a recent concert. Miss MacGregor, violinist, was excellent and her beautiful tone, perfect intonation, together with a very artistic temperament made a combination that was all that could be desired.

The largest entertainment of the season at Watch Hill, R. I., so far was the musicale given at the Watch Hill House on Tuesday afternoon of last week by Charles F. Hammond, baritone, of Brooklyn, assisted by the composer, William G. Hammond, and his wife, Mrs. Sara Ragan-Hammond, contralto, and Frederick Kelsey and Elizabeth Porter, violinists. The big ball room of the hotel was crowded with one of the largest and most representative society audiences ever assembled at Watch Hill. The special feature of the program was the rendition of the songs of William G. Hammond, who is a protégé of Mme. Nordica. An effort is being made by Mr. Hammond to make musical events more of a feature of the season at that Summer resort, and all the cottage colony are heartily in favor of the project.

Mrs. James B. Haggin gave the principal social event of Saturday at Newport, R. I., a reception and musicale, at Arleigh, at which Marion Gordon Kentry, was introduced to a Newport audience, and gave a pleasing program of musical monologues and Southern songs. Prominent residents and their guests attended, including Mr. and Mrs. Geo. L. Rives, Mrs. E. A. Bruguire, Louis S. Bruguire, Mrs. W. G. Weld, Mrs. E. H. G. Slater, Mrs. W. E. Storrs Wells, Mrs. Moses Taylor Campbell, Mrs. Prescott Lawrence, Miss Katherine Lawrence, Mrs. Frederick Sheldon, Mrs. James P. Kernochan, Mrs. John J. Wysong, Mrs. J. C. Mallory, Mrs. Natalie Schenck Collins, Mrs. Spottiswood D. Schenck, Mrs. Louis Quentin Jones, Jas. T. Woodward, Gen. John Gill, Mrs. A. C. Dulles, Mrs. Dulles Irwin, Mr. and Mrs. E. J. Berwind, Mrs. C. H. Baldwin, Elliot Gregory, Mrs. Hermann, Leroy Emmett, Miss Fanny Johnson, Mrs. W. G. Roelker, Mrs. James Brown Potter, Mrs. C. L. Ferguson, the Misses Katherine and Bessie Yoakum, Mrs. E. H. Harriman, Mrs. W. E. Carter, Mr. and Mrs. Robert S. McCormick, Mrs. J. Stewart Barney, and Mrs. Alexander Van Nest.

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QUESTION OF SELECTING STUDIOS

Springfield, Mass., Paper Suggests Construction of a Special Building for Teachers of Music.

This is the time of year when the new crop of music teachers, fresh from the music school, or just coming back from Europe, is preparing to get to work, and it is no less the time when the teachers already established take stock of things, and consider whether to keep on in the old way or to make a new experiment, branching out into new fields, or moving to a more promising place, or hunting up new quarters, says the Springfield "Republican."

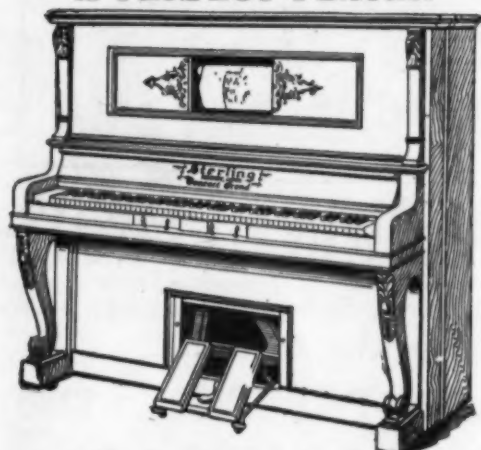
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It is really a very difficult thing for a music teacher to find suitable rooms in this city—it is a need that some enterprising real estate dealer might do well to keep in mind. The requirements are of a rather special sort. In the first place, there is the question of noise. Musicians want quiet—except in so far as they break it. On the other hand, it is a drawback to an office building to have the sound of piano, violin or singing always in the air. The ordinary building is very poorly adapted to either need; flimsy interior construction lets the noise permeate the building.

But a new and more substantial era of construction is at hand, and any one who is putting up a good fireproof block would have no trouble in introducing, at no great cost, sound-proof walls and doors such as are used in some conservatory buildings where pianos by the hundred are in constant use without conflict.

To secure quiet, so far as street noises are concerned, such a building would preferably be not on Main street, but a little off it, but in a convenient and attractive place. The public has notions on such matters, and that is one of the things a teacher has to consider in finding a studio. In the case of a specially equipped and well advertised building this would, of course, with discretion in choice of the site, take care of itself. What was saved in the cost of real estate by leaving Main street would have to go into floor space. The modern offices are much too stingy in this respect for the musician's needs. There ought to be, of course, some variation in this respect; some busy teachers would like a suite, providing the rooms could be thrown together so as to make a small concert hall for pupils' recitals.

Others would be content with a room and anteroom, or even a single room. But in no case is a cramped lesson-room, with barely room for a piano, satisfactory; it gives no chance for the proper effect. For this reason many teachers prefer shabby, old-fashioned buildings, with scant conveniences, where, for a moderate rental they can have space enough for their work. In some respects, therefore, the needs of musicians are rather like those of painters, and some studios might well be provided in the same building. It would not be a "fancy" investment, for musicians and artists are seldom justified in paying very high rentals. But there are a good many of them, and a good many who are not at all satisfied with the ordinary office room provided in business blocks. And if they do not wish anything extravagant, they are quite ready to pay a fair price for what they want. It is a field worth cultivating.

Mascagni.—Pietro Mascagni, in discussing, recently, the musical situation in general, said: "Melody will dominate the future as it has always done the past. It is a misconception to think that Wagner held melody to be superfluous. No Wagnerian believes that any longer. He upset all the old theories and recipes for melodramatic opera, but kept to melody. And the composers of the future will again have to set to music the passions of the people, and to do so they will have to draw on the people's songs, which are full of melody."

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"It is remarkable how those musicians find even the darkest corners on the Staten Island Ferry," observes Hy Mayer, the New York "Times" cartoonist, in explanation of the above sketch, reproduced from that paper.

Halevey Society Sing in Central Park.

Schubert's "Salve Regina" and Schubert's "Italian Salat," were sung effectively on Sunday, July 28, at the concert given on the Central Park Mall, New York, by the Halevey Singing Society. Leon M. Kramer, director of the Manhattan College of Music, at No. 40 West One Hundred and Fifteenth street, is the conductor of this excellent chorus.

Little Willie—"Oh, Mr. Henpeckke, won't you play something on the violin?"

Mr. Henpeckke—"Why, really, I would if I knew how."

Little Willie—"Oh, I guess you know how. My Pop says you play second fiddle to Mrs. Henpeckke."—Philadelphia "Record."

RICHMOND CONCERTS PLEASE

Midsummer Music Festival Draws Large Audiences.

RICHMOND, VA., Aug. 5.—The concerts of the Midsummer Music Festival given in this city at the Horse Show building, under the management of W. L. Radcliffe, were thoroughly enjoyed by several thousand of Richmond's music lovers, and many have expressed the hope that the experiment made by Mr. Radcliffe will result in other concerts of a similar nature, given at the very low prices that were charged for this series.

Indeed, Mr. Radcliffe, in expressing his thanks for the support which had been given his efforts, both by the press and the people, intimated that plans would be formed for other such festivals in the "not distant future," to quote his own words. Certain it is that such an effort would meet with the co-operation of a large number of the music-loving citizens of Richmond.

The projected Johann Strauss Theatre in Vienna will open its doors in December, 1908.

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